Canadian Film Weekly
Voice of the Canadian Motion Picture Industry

Toronto Christmas, 1958 Canada

WHEN the *Christmas Carol* was played at the Adelphi, with Toole as Bob Cratchit, much realism was got out of the Cratchit Christmas dinner scene, a real roast goose and a real plum-pudding being served up hot every night. Tiny Tim was played by a somewhat emaciated little girl, who sat by the fireside and was fed with dainty morsels by the other little Cratchits, who clustered about the dinner-table, and who, needless to say, were as willing to play as good a knife and fork on the stage as they are supposed to do in the book.

"Of all the little Cratchits, however, this Tiny Tim proved the most voracious. Like his famous young relative Oliver Twist, he always wanted more, and night after night such large portions of goose and plum-pudding were handed to this exacting and hungry little invalid, that even the good-natured Toole grew annoyed, feeling that the poetry of the scene was being missed, and at last became absolutely angry with the child for its supposed gluttony. Being at length taken to task on the subject, poor Tim made a confession. The child had a sister (a not too well-fed sister) employed in the theatre. The fire by which it sat was a stage fire, through which anything could be easily conveyed to one waiting on the other side, and poor little Tim's goose and pudding were more than shared each night. When Toole told this story to Dickens he was greatly touched, and said:

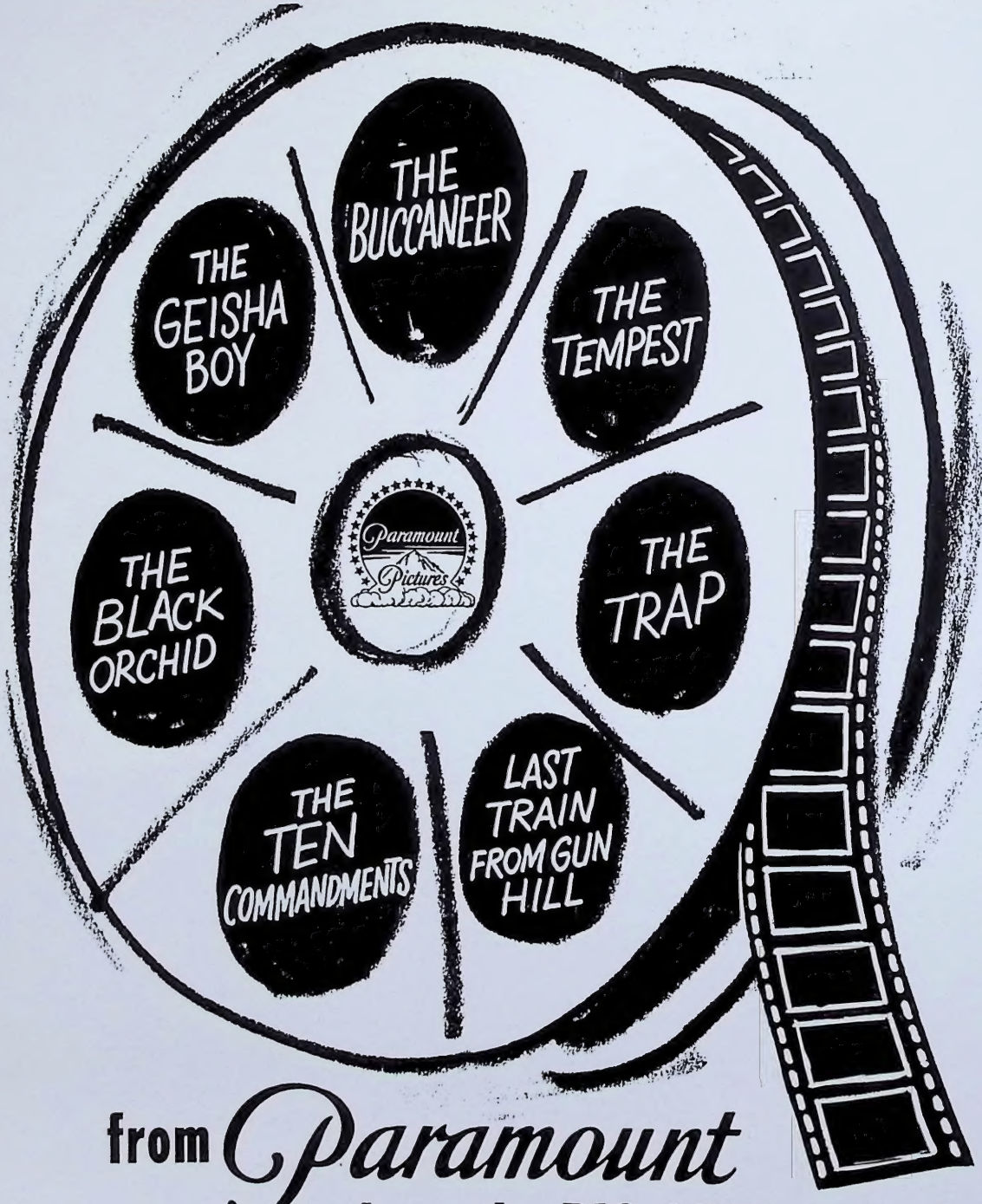
" 'I hope you gave the child the whole goose'."

CHARLES DICKENS AND THE STAGE
T. E. Pemberton, London, 1888.

Tiny Tim: 'God Bless Us Every One!'

Merry Christmas

and "REEL" PROSPERITY for 1959



from Paramount

where the BIG ONES come from!

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 23, No. 50 | Christmas Edition | TORONTO, December 24, 1958

PLEASE, SANTA: 'A BRIGHTER SUNDAY'

ROOMERS APPEAL AGAINST THE INDIFFERENCE OF THE LUCKY

During the recent election campaign in Toronto one of the candidates for mayor was challenged from the floor because of his indifference to the pleas of so many small-income earners for what has become known as "a brighter Sunday." A member of the audience, The Star reported, introduced himself as "the spokesman for 200,000 Torontonians who live in rooms, and for whom Sunday is the bleakest day of the week. For us Toronto is a morgue." An elderly man in the front row agreed: "Yes, this city is a graveyard."

A letter to the editor of The Star, signed "A Roomer," refers to the drabness of life for many and its accentuation on Sunday, when there is time on their hands. It is particularly interesting for its appeal against the indifference of those in better circumstances who do not have the same problem. The

(Continued on Page 5)

Our Kilted Band As Pied Pipers?

City of Toronto may send a kilted band, along with a Mountie, to the 1959 convention of Variety Clubs International to drum up interest in the 1960 convention, to be held here. Tent 28's convention committee wants Ottawa to issue a special commemorative stamp — a first for Variety Clubs International.

Movies 'Not Dead Or Dying'—Davis

"Of one thing I am sure," John Davis, deputy chairman and managing director of The Rank Organization, told the press recently, "the industry is not dead or dying. When it has completed its adjustment to meet the new conditions it will still be a very strong entity in the entertainment world."

Exhibitors Win Places In Our Public Life

With the election period on in Canada, it is interesting to note that the person in motion picture exhibition who holds the highest public office is A. W. Shackleford, again Mayor of Lethbridge, who has been president of the Alberta Theatres Association several times. "Shack," as he is known, has always played a leading part in the deliberations of the National Committee of Motion Picture Exhibitors Associations of Canada.

Next is Controller Don Summerville, who is following the political tradition of his father, the late Wm. Summerville, Sr., who was a Toronto Controller and an Ontario Member of Parliament. Don, a Variety Club canvasman, manages the family's Prince of Wales Theatre.

Highest out-of-office exhibitor is A. J. Mason, former Mayor of Springhill, who has also served in Nova Scotia's Legislative Assembly.

Folks & Films To Make One Show?

Integration of live action on stage with motion pictures "to produce a new type of theatrical entertainment" was the distinguishing feature of film-showings by various countries at the Brussels fair, wrote Aline Mosby in a review of projection there which appeared in the American Cinematographer.

Color TV Here In 1959?

Canada may have color television next year, John E. Hayes, chief engineer of the CBC, told the Electric Club of Toronto recently. In his review of color TV he observed that there was only two hours of programming for it in the USA. Canada will follow that country.

What Do They Want? It's A Puzzlement

When the movies took second place to television as mass entertainment many things changed but the one thing that became more difficult than ever to gauge was the public's preference in motion pictures. Certain things became obvious, of course, among them the fact that what was the mass audience had become divided into several types of audiences and that one segment of it was prepared to pay higher prices for reserved seats at top-quality productions.

The big question with many producers today is "What can I make that will appeal to the public generally?" Some have asked circuit heads and bookers and the answers have been so varied as to amount to nothing definite. Nobody is sure of anything any more.

Small town exhibition vs. city exhibition provides many new points

(Continued on Page 5)

UK Distrib Committee To Check Publicity

Kinematograph Renters' Society of Great Britain has set up a committee to which member companies would be bound to submit, for consideration, rough layouts of any posters or front-of-house publicity where the member felt there was a likelihood that offence could be caused. It is a precautionary measure to ensure that public taste is not offended.

Distributors not members of KRS and theatres owners not already represented were invited to co-operate.

ONTARIO THE GOOD

(From The Cobourg Sentinel-Star, reprinted in The Toronto Telegram)

Horror of horrors, are we to have Sunday movies at Park Theatre, Cobourg, and the Capitol Theatre, Port Hope?

Now, aren't we purblind!

Did you ever hear of a Cobourg or Port Hope person not listening to a church program, sacred, classical music or the modern idiom because it was Sunday? Of course you haven't. Didn't the minister have to work? Well . . . that's different.

Didn't the disc jockey work, too?

Our neighbor goes to church faithfully Sunday mornings; at home in the afternoons she relaxes before her favorite indoor Sunday sport on the screen.

If we can't afford a TV set (and there are some of us who can't or won't), why shouldn't we have the same fair opportunity to rest in comfort, too, at the theatre on a Sunday? What did you say about a commercial enterprise? Look, sir, isn't there a price tag for Sunday TV, on the instalment plan?

If it's a sin to see a movie on Sunday, should the living room be exempt from the Lord's Day Act?

A few short months ago a neighbor refused to buy a Sunday newspaper "because people were working on Sunday." Yet she sits on her posterior munching candy every Sunday afternoon while people sweat for her on the screen.

Oh, Ontario, what horrible hypocrisy! How indecently smug thou art!

A very Merry Christmas and a Happy New Year from the Staff of Film Publications of Canada, Ltd., Toronto

International Film Distributors Limited

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MONTREAL
SAINT JOHN
WINNIPEG
CALGARY
VANCOUVER

Allied Artists Pictures of Canada Limited

Film Weekly

Incorporating the
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HYE BOSSIN, Editor

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A PUZZLEMENT

(Continued from Page 3)

of difference. Certain types of films were never much good in small towns as a class — horror, crime, etc. — and it's still that way. They want family pictures, not those in the Restricted category. Yet Peyton Place, a Restricted picture, crowded small-town theatres. Westerns were always a staple in small towns. Not today, when you can get dozens on TV. Of course, films such as The Ten Commandments and Old Yeller are good for small towns and large, as well as cities.

Thing about small towns today compared with small towns yesterday amounts to this: the better pictures, which do big business in cities and were never expected to draw as well in small towns, used to give a better account of themselves than they do now.

As one distributor pointed out, pictures related to a major piece of recent history can cross all population lines at a particular time, as war pictures did ten years ago. When this passes war pictures don't have the power of attraction all down the line or perhaps become city draws.

Rarer and odder is the fact that some pictures do well in some big cities and not in others — although local circumstances, rather than the type of picture, have something to do with it. Perhaps it has a background of special interest to the people of that city or local reviewers liked it. And perhaps the local manager was a live wire who pitched in and put it over.

But by and large the question, "What kind of pictures ought we to make?" gets this kind of answer from film people: "The kind that makes money." They keep trying.

Fox, Bing Crosby Sign Two-Picture Contract

Twentieth Century-Fox and Bing Crosby Productions have entered into an agreement whereby the singer-actor will star in two 20th-Fox productions next year.

In the first, Say One for Me, Crosby will portray a Roman Catholic priest whose parish includes the Broadway theatrical district. Robert Wagner will also star in the CinemaScope-De Luxe color attraction.

The 'Wompis'

THIS Christmas will be just a little brighter for a number of families in the Toronto area because of the efforts of the local branch of the Women of the Motion Picture Industry, which will supply Yuletide baskets of food and gifts to impoverished homes listed by the city's welfare agencies. Some of our older citizens will also be remembered during the festive season by the WOMPI members, who make helping others a year-long project. They

FLORENCE LONG
President

are active in work with the Home for Incurable Children and the Ontario Mental Hospital and are always looking for more ways to aid those less fortunate.

The WOMPIs, along with the Variety Clubs International, make up the two organizations in the amusement world whose basic objective is humanitarian and charitable projects benefitting persons outside the entertainment field. Those inside it in distress are taken care of by a third group, the Canadian Picture Pioneers.

Organized in 1952 in Dallas, Texas, the Women of the Motion Picture Industry gained an international flavor in 1955 when the Toronto branch received its charter at an inaugural banquet at the King Edward Hotel. Toronto was the sixth to receive the charter, following Dallas, New Orleans, Atlanta, Memphis and Jacksonville. Since that time six more have been organized, at Charlotte, Denver, Washington, Des Moines, Kansas City and St. Louis, bringing the total to 12. Plans for more branches in Canada are in the talking stage, with Winnipeg probably closest to realization.

THE first banquet of the Toronto WOMPIs was a glittering affair, with leading film industry figures, newspapermen and trade press representatives among the more than 100 persons in attendance. Guest speaker was John J. Fitzgibbons, CBE, president of Famous Players Canadian Corporation, who praised its aims and offered his support for them. He promised that he and his organization would always be ready to aid the WOMPIs in their objectives. May Levandusky made a colorful and entertaining toastmistress and called on a number of other speakers, including Anne Kaplan of Paramount, the first president.

Anniversary dinners since then have seen Gladys Rawnsley of United Artists take over as president in 1956, Lois Skinner of Paramount in 1957 and Florence Long of General Theatre Supply in 1958. Mary Pickford, an honorary member, wired her greetings and congratulations on the first birthday dinner.

Each president has led a delegation to the annual convention and in 1956 at Atlanta Olive Copleston of MGM in Toronto was elected Western regional director. In 1958 Miss Long was successful in securing the 1960 convention for Toronto. The Toronto members are even now planning to make it the most memorable one of them all.

MANY ways are used by the Toronto members to raise funds for their activities. Raffles, dances, teas and fashion shows have proved popular, as have dinners in which each guest has been asked to contribute a gift to go into a Christmas basket.

There is no doubt that from the point of view of good public relations the work of the WOMPIs is of value to the whole motion picture industry. For that reason and for the cheer which they bring to others they are worthy of the support of everyone who earns his living in this industry. Give them yours wholeheartedly.

OUR BUSINESS by N.A. Taylor

AS the end of another year approaches, it is natural to want to look back over one's shoulder—to weigh the import of the events and happenings of the past year. It is also the period when one desires to peer through the veils of time which obscure for us the future.

In a business which is still going through such a degree of upheaval it is very difficult to properly assess the impact of events which have just taken place. It is even perplexing to attempt to properly predict events of the immediate future.

In the vein of simile we may liken our business to a tribe which has been safely ensconced on high ground for decades and now finds itself subject to floods which makes this location no longer tenable. It is, therefore, forced to move to other grounds in order to insure survival.

Our business is presently inundated with many new forms of competition and, like the tribe, is en route to safer places, charting a course as it proceeds. In the process many become casualties, some fall by the wayside and others become stronger when exposed to the new perils. We seek a new haven and one which holds a greater degree of permanency and good promise.

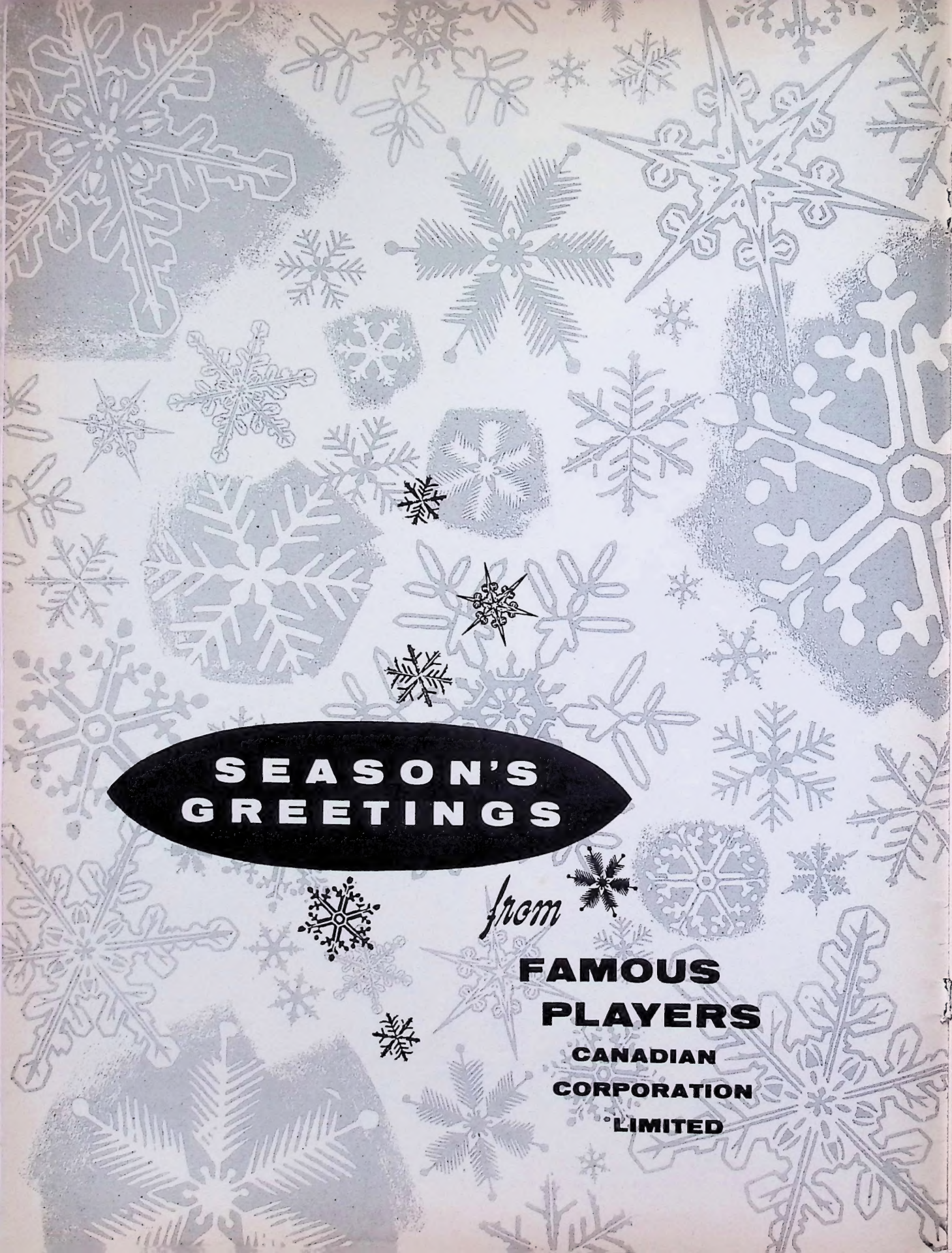
In the spirit of the season, and with complete awareness of the problems which lie ahead, we should like to wish our host of readers and good friends the Compliments of the Season and with them the hope that the New Year will bring each and everyone to the new plateau with good cheer and good health.

'BRIGHTER DAY'

(Continued from Page 3)

letter, with For Brighter Sunday as its heading, says:

"Sir: Is there a person against a brighter Sunday who has not his own home or flat and television? I speak for the many with their one room and meals in the restaurant a block away. A very pleasant way to spend our Sunday evening would be to sit in comfort and listen to a concert or see a decent movie. To the lucky ones, I say, is the reason you vote no on this question because you have no need for somewhere to go yourself? Roomers should have the right to vote in municipal elections; after all, our rent helps to pay the taxes on the houses."


SEASON'S
GREETINGS
from
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CANADIAN MOTION PICTURE INDUSTRY COUNCIL DELEGATES AND CENSORS

This shows the luncheon in the King Edward Hotel at which the National Carbon Company played host to the delegates in Toronto for the annual meetings of the National Committee of Motion Picture Exhibitors Associations of Canada, the Motion Picture Industry Council of Canada and the Provincial Censors of Motion Pictures. In the centre of those standing, flanked by F. Gordon Spencer, O. J. Silverthorne, R. W. Bolstad, E. G. Forsyth, J. J. Fitzgibbons, Sr. and F. H. Fisher is Ray Tilley, National Carbon vice-president, who welcomed the guests. Many pressing problems were discussed at the national meetings.

'The Industry's Greatest Failure . . .'

A perceptive review of the past year and its problems made before the annual meeting of the Motion Picture Industry Council of Canada by its retiring chairman, R. W. Bolstad.

IN HIS annual report to the Motion Picture Industry Council of Canada President R. W. Bolstad made some general observations and offered his opinions on the particular problems besetting the Canadian motion picture industry today. As for the MPICC itself, he said that it was difficult to measure its contribution to the material welfare of the industry directly but "I think we have on the whole built a better motion picture industry in this country than we might otherwise have had. Certainly we are not plagued with the bickerings and recriminations that continue to plague our industry in other countries. That in itself I think is an accomplishment."

The industry's greatest failure, Bolstad insisted, has been in the field of promotion, since the motion picture theatre today "is supplying a type of entertainment for which there is an almost unlimited demand" and "we have not in any single instance, so far as I know, reached out and sold to our potential market as many tickets as we might have sold." He praised the selling jobs on *Eighty Days* and *The Ten Commandments*, then hit out hard:

"WAS it worthwhile? The results seem to say that it was. This is still a business of Showmanship, and Showmanship, by whatever name you call it—Exploitation, Hard Sell, Promotion or any other number of names — is still what makes the mare go round. This was never a business for what some advertising men today term 'the Soft Sell.' It was always a business where those who won were those who went out with guts, brass and imagination and created a desire to see where no desire existed before. But instead of that kind of Showmanship we too often find today theatre owners who are so involved with expense figures, admitted expenses, control figures, split figures, holdover figures and figures of so many kinds that they are so busy trying to figure out how they are going to get a fair return on their investment that they haven't the time nor the inclination to figure out how to get more dollars in the boxoffice because again, if they did, instead of getting an advantage they would be outfigured with higher terms on the additional gross that had been created. Distributors too have become so concerned with figures and trying to out-figure the exhibitor that they are no longer willing to absorb even very minor losses on accessories and trailers, instead they now try to figure out how they can make a profit out of even those items which in any other industry would be considered to be part of the service which is normally rendered to their customers.

"I suggest to all branches of our industry that instead of trying to out-figure each other let's get together and see if we can't figure out some new ways and means—or resurrect some old ones—to get more dollars out of the public into the motion picture theatres for the mutual benefit of all of us."

OTHER industry matters were surveyed by Bolstad, who provided a positive position about each:

Sunday movies: "Based on the experience in Quebec and in most other countries this could be the greatest 'shot in the arm' which our industry could hope for."

Amusement taxes: "Our progress in getting these unfair and discriminatory taxes removed has been painfully slow."

Aid to small-town exhibitors: "Many words have been spoken in sympathy for the small-town independent exhibitor but very little has been done to help him stay in business. I think that long-term the health of our business is not only dependent on the success of a few theatres in the larger centres but also on the total number of theatres, large and small, that are providing motion picture entertainment to the general public. The rate at which the motion picture theatre is disappearing in towns with a population of even up to 6,000 persons is appalling. Something can and should be done to keep that segment of our business alive."

Censorship: "I don't believe that any fair-minded man or woman in our industry objects to censorship as such but when censor boards come to be looked upon as a means of producing revenue for Provincial Governments then it is time that we became concerned. Like any other regulating agency, they are probably entitled to make a fair charge for services rendered. They are not entitled to make a profit."

Licence fees: "Here again the fee exacted should be commensurate with the service performed — but no more."

Theatre regulations: "With the changes that have taken place in theatre construction over the years and the almost universal use of acetate film many of the regulations under which theatres must be built and operated have become outmoded."

Production in Canada: "As an industry I believe we should do everything possible to encourage these efforts."

FINDING the answer to selling more tickets and better management, Bolstad concluded, will mean that "this business will not only be a good one for each of us and our families but at the same time it will open up new opportunities which will once again attract young men with vision, ability and ambition."

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NON-FEATURE motion picture production in Canada, an impressive reality now, came in for thorough examination by Arthur Chetwynd, president of the Association of Motion Picture Producers and Laboratories of Canada, following his welcome at the opening of the recent Shelly Film Workshop in Toronto. A British Columbian who now operates in Toronto, Chetwynd was a university teacher of physical education, an athletic coach and a physiotherapist before settling into full-time motion picture production eight years ago.

The AMPPLC has about 50 member companies ranging from two-men shops to studios employing hundreds. "If they are sincere, all of these people are interested in the need for developing a sound and effective motion picture industry in Canada — competent, responsible and professional in every respect," he said. He believed them to be sincere, capable and aware that "There is endless variety and countless possibilities for imaginative creative works of art. That may sound like extravagant language for a 20-second TV commercial. In my opinion, it is just as possible to produce a work of art within the rigid disciplines of a 20-second limit as it is in a 90-minute dramatic feature film—although I fall into the category of a motion picture fan who prefers to watch a good full-length movie."

ONE of the immediate objectives for a bigger and better Canadian production industry was this: "It is up to all of us to resist constantly the all-too-accepted habit of following foreign standards and mores of behaviour like sheep. We must encourage exchange of ideas with other nations but we must also be ourselves."

Here are some of the things important to the future of motion picture production of the kind now occupying almost all of the industry's working time:

Meet and discuss: "We should get together more often as practical businessmen, as seekers after truth, as Canadians in such meetings as this to discuss techniques and experiences and to find ways and means of making and marketing more and better motion pictures."

ARTHUR CHETWYND

Basic philosophy: "We should take ourselves seriously as film-making, film-buying and film-seeing people."

Training courses: "We must recognize film-making as a vital element in our developing national culture and urge our universities and technical schools to initiate the necessary courses in education, academic and technical, to yield the creative and technical personnel we will need to record our national history and character on film, television and video tape, just as there are training schools in other professional fields."

Experience: "We must make many more films and train many more people, so that they can pour their thinking and their skills into more and greater films."

Competition: "Competition and teamwork go hand-in-hand. There is nothing sinister about either."

CONCLUDED Chetwynd: "I congratulate all of you for having such a clear picture of the contribution we must all make if we wish to see Canada's future as a leading film producer brought to fulfillment. The fact that you have gathered for this film workshop is a clear indication of your healthy curiosity and sincere desire to increase your knowledge, ability and experience in this most fascinating field of endeavour — motion picture production. I know you are going to enjoy yourselves during the next three days. I wish you the best of luck and it is my sincere hope that you will all go back to your respective jobs, refreshed and inspired."

Meridian Films Limited
TORONTO

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and
Best Wishes

To All the Members of the Motion Picture Industry

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"A RECOGNIZED AUTHORITY IN CANADIAN FILM PROCESSING"

VARIETY VILLAGE STANDARDS: They 'Serve As An Ideal'

NOT ONLY has Variety Village guaranteed the future of 131 crippled youths since its inception but it has, through its example, inspired official expansion of that field of work. The Variety Club of Toronto, which supports the vocational training school and residence near Toronto, builded better than it knew. Handicapped boys of generations yet to come will get greater opportunities to join the general stream of life through government acceptance of responsibility in matters affecting them.

In a report called *Assessment of the Role of Variety Village*, made by the Ontario Society for Crippled Children, it is acknowledged that "The school has also demonstrated to both governmental agencies and local school authorities that given the right opportunity a great many of the physically handicapped boys in the Province can be trained to take their place and compete in commerce and industry." Public schools are now paying more attention to crippled boys and "as a result more and more of these boys are now being educated and trained in their own community," particularly in the larger centres. Most Village students today are from smaller places.

Not only has the Ontario Department of Education, which has always taken a special interest in Variety Village, widened public interest in crippled boys but Ottawa introduced Schedule R, which, states the report, "has the same basic objectives as Variety Village and through it a physically handicapped young adult can receive proper vocational training any place in the Province where it is available and proper boarding home facilities can be found."

The Village benefits from the federal interest that grew out of it, for it receives the grants of Schedule R through the Provincial Department of Welfare, which administers the plan.

THE report observes that, because of the present admission policies, the number

DAN KRENDEL
Chief Barker
1958

of applications has been quite static over the past five years, although the school has operated at capacity despite more services being available in Ontario. The field staff of the Ontario Society for Crippled Children, which operates the Village for the Variety Club, saves a great deal of time by screening out those applicants who could not benefit from its training, says the report.

"It is our opinion that Variety Village should maintain its present admission policies, as they have proven sound over the past nine years. Any lowering of these standards would involve getting into the problem of long-term care and training where the results would be rather doubtful. We also feel that by maintaining these high standards they will serve as an ideal to which all the schools of the Province can aim."

THOSE whose practices "serve as an ideal" have a right to be proud, no matter in what field. But additional pride is not false when the field is one which is directly connected with human welfare. Particularly when the form of welfare is the endeavor to bring personal happiness to persons on the threshold of manhood who would otherwise be far behind others in their efforts to arrive at it. One of the greatest aids to happiness is the self-esteem that grows out of self-reliance and the ability to earn a living, win a place in life and share community responsibilities.

The acknowledgment of the Ontario Society for Crippled Children that Variety Village, which is supported by those in sports and other amusements, represents an enormous accomplishment as both a school and a laboratory is not the first. In 1952 Lieut.-Governor Clifford Jones of Nevada and Ben Goffstein of the Las Vegas Variety Club, organized that year, came to the Mid-Winter Meeting of Variety Clubs International in Toronto and, like other delegates, visited Variety Village.

Heart Award

J. A. (Al) Troyer is seen on the left receiving the 1957 Heart Award from the 1956 winner, Reuben W. Bolstad.

Their tent had not yet chosen its charity. "One look," Goffstein told the annual convention in Mexico City in 1953, "and we knew what our project would be."

Nor is the fame of Variety Village local or even national. It is international, thanks to the Canadian Government — or, specifically, the Department of External Affairs. Influenced by the fact that educators from other countries enquired about the possibility of visiting Variety Village when in Ontario for conferences, the Department issued a photo and story about the place which was distributed in 18 countries.

SO THAT the example of interest in the future of crippled boys and the superior type of school experience can be maintained, the Variety Club of Toronto has been studying changes recommended by the staff under Arthur Robertson, principal.

How much greater, then, is our reward than our contribution! The result of the study being made may provide us with the opportunity of enlarging our contribution.

Optimistic Views On

Feature Film Production

in Canada

RECENTLY N. A. Taylor, one of Canada's leading film - theatre - TV figures, addressed the Shelly Films Workshop on the question *Is there a future for feature film production in Canada?* and gave a strongly affirmative answer, although emphasizing that "there is no simple yes or no answer." He concluded with a review of past and present conditions with the conclusions that "Motion picture films in theatres have a long and virile future" and "There is playing time available for good entertainment on theatre screens everywhere."

Development of Canadian feature production, like other creative fields, has been hampered by our proximity to the United States, which has more money to spend. While Canadian stories have been produced there "few, if any, have been able to catch and express the completely Canadian flavor." He asserted that "for our own cultural self-respect we should produce theatrical films in our own country" and went on to say:

"If properly produced they could interpret Canadians to the world, provided, of course, that they are of suitable quality, in which event they would be shown in all parts of the world. Not only would this be a great source of employment and a help to the development of Canadian talent but the dollars earned would help our trade balance. On this basis alone it would seem that thinking Canadians would vote overwhelmingly for Canadian feature production."

QUESTION: *Is Canadian feature film production commercially and financially feasible?* Answer:

In most other countries it is considered necessary for a domestic film to earn a minimum of 50 per cent of revenue in the country of origin, or perhaps even a better percentage than that. Interestingly enough, feature production in most of these countries is aided or subsidized by their own governments. Obviously we cannot expect to earn 50 per cent of the production costs of a film in Canada unless that film is freakishly successful. However, we are in a position to turn to advantage the disadvantage which has been ours of being located so close to our neighbor to the South. For practical marketing purposes a well-produced Canadian film can be as good as an American picture in the United States market. At this point it is interesting to note that almost 10 cents of every dollar returned to Hollywood comes from Canada." Other advantages:

"We have access to all the English-speaking countries of the world." The Canadian accent is close enough to the USA one to be without the problem some English and Australian films encounter in the American market. Canadian films have quota advantages in Britain and under certain circumstances are eligible for Eady Plan benefits which take the form of a subsidy through allocation of a percentage of the boxoffice receipts. Since there would be just a small number of productions at first, it can be reasonably assumed that foreign markets partially closed to USA and UK films would be open to Canadian ones. Certainly France and Italy would be open, since films from both those countries earn considerable sums in the Canadian market. So that we could garner the much-more-than-50 per cent we require outside the Canadian market if our films have worthy quality and boxoffice value.

QUESTION: *Do we have the proper equipment and tools, as well as the necessary abilities and talents?* Answer:

Equipment and tools can be imported. As for talent and abilities, the film makers who have given Canada an enviable record for the creation of documentaries and other non-theatrical films could direct their talents to the feature field. It is not too much to expect "a number of very acceptable, creative people" with the "rare combination of experience and talent" required for the making of feature films to emerge. "Indeed, it is possible that we may emerge with a number of outstanding ones. It may be a little difficult at first but surely our innate abilities are as good as those of other countries which have achieved some position in the motion picture world." Canada has a large acting pool and feature film production would interfere little with the fields they work in now and should provide additional income for many. The importation of star names and key producton personnel until we have developed our own should not detract from the Made-in-Canada label. Studio space is becoming available through the growth of TV production for international syndication.

TAYLOR, talking about the would-be and tyro producers who have approached him, said: "I found that primarily they didn't know what to make or what would be acceptable to the boxoffices of the world. This I consider to be the greatest drawback to potential Canadian film production today. Any would-be feature producer must surely realize that all his pent-up talent is worthless if directed along the wrong lines." Failure to seek or take the advice of those who know marketing and boxoffice problems leads inevitably to trouble and "sets back the establishment of a Canadian feature film industry that much further."

He foresaw a dozen low-budget features annually, not all necessarily Canadian in content, emphasizing that "the boxoffice must be our goal at the outset." Having proven that we can make films that will pay their way, we will then move toward our goal, which is "to depict Canada as it really is to the peoples of the world." Concluded Taylor:

"When the chemistry of the right combination of knowledgability and talent is created we shall see the establishment of a feature film production industry in Canada. There are signs that a start has already been made in this direction."

Season's Greetings

To Everyone

CANADIAN SOCIETY OF CINEMATOGRAPHERS

FRANK H. FISHER

What Theatres Mean in

Keeping the Downtowns Alive

as Shopping Sections

MOTION picture theatres are not the only type of business in which a section is adversely affected during a period of general prosperity by the changing character of modern life. The trend to shopping centres and plazas in the suburbs has given the downtown businessman a great big headache. It's a bit odd but that section of the theatre business located in the downtowns of large cities is — in contrast with the section of the retail trade in the same areas— the most successful. To protect itself the theatre business must do everything it can to keep the public coming downtown and, as Frank H. Fisher, vice-president and theatre operations head of The Odeon Theatres (Canada) Limited, told the Downtown Businessmen's Association of Toronto while guest speaker at a recent breakfast meeting, "It is very obvious that we have a mutual problem here."

Every theatre patron who comes downtown to see a show becomes a potential shopper before or after the theatre, he told the DBA, which had been — in the opinion of theatre people — shortsighted in its insistence that information be removed from marquees as part of anti-sign municipal legislation it had brought about. This led to the resignation of the downtown theatres from the DBA. Said Fisher:

"EVEN though your shops may be closed at night, your show windows, always the most attractive and well lighted, are viewed by hundreds of people who otherwise would not see them. I know from experience how often my own wife has bought things we have seen together in your display windows after the theatre. This is really the only way my wife seems to be able to get me to go shopping and I imagine I am a typical example of thousands of other husbands.

"The benefit of a theatre to the restaurant trade is so large and marked it really seems too obvious to mention. Yet, I wonder how many restaurant owners credit the theatre with bringing him so much of his trade? This is a natural for a cc-operative advertising promotion. I don't mean just a tie-up with say one restaurant and one theatre, it should be a collective promotion, all the theatres downtown and all the restaurants downtown. I honestly think the small town business man is more cognizant of the value of a theatre to his town than the downtown merchant is in an urban centre. Do you know that in 506 communities in Canada, communities too small to operate a theatre as a private commercial business, theatres are operated by the Board of Trade, Chamber of Commerce, or Service Clubs as a community service to promote business in their towns? These figures come from the Dominion Bureau of Statistics.

"Big city theatre attractions are a constant draw to out-of-towners. Everyone knows the value of the tourist dollar to the downtown business area. I'd say everyone who comes in from the country to see a new movie will spend money at your stores. Theatre operators are working harder than ever before in selling tickets, they are going out to smaller communities and promoting business by the bus load — even a train load from Peterborough on a Cinerama promotion."

THE speaker gave his listeners some examples of how New York's leading department stores boosted movies, some to the extent of taking full-page ads and selling reserved seats, suggesting even fashion shows by the smaller-business operators who didn't have the facilities of the larger businesses.

He agreed that the subject was a two-way street and that the theatres were benefitting from people attracted to the downtown for shopping. His company's theatres had catered to 5,000,000 people last year and was aiming for 6,000,000. "If we can get that extra million downtown some of them will brush off on both of us," he said. After describing means of co-operation and various tie-ins between theatres and shops, he concluded:

"The theatre, with its bright lights, colorful displays adds greatly to the gilt and glitter of downtown Toronto, yes, even sophistication. Where the theatres are you find life, especially in the evening. Try and visualize no Loew's, Tivoli, Imperial, Downtown, Savoy and Carlton and see how dead that section of Yonge Street, or downtown would be. Yes, theatres do have a great impact on our downtown life.

"Theatres give freely of their time, talent and screens in support of community and charitable needs, and so are doing a good public relations job with the public. In closing, I'd just like to remind you of the contribution theatres make to the life of a community. We provide hours of pleasure in safe comfortable surroundings and along with this pleasure there is an unconscious learning process going on, an awareness of the world around us, a greater appreciation of beauty in all forms — even Brigitte Bardot.

"I do hope I have convinced you that the downtown theatre does have a great and beneficial impact on downtown Toronto. I am sure it does — just as sure as I know what a dull city this would be if we only had small stores in shopping plazas."

Season's Greetings

and

Best Wishes

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Motion Picture Theatres Association Of Ontario

ARCH H. JOLLEY
SECRETARY

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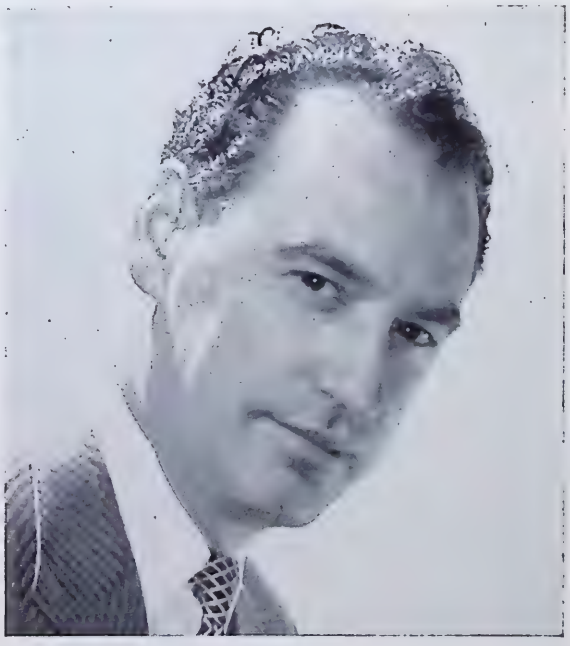

Best Wishes

FROM

George Oullahan

AND

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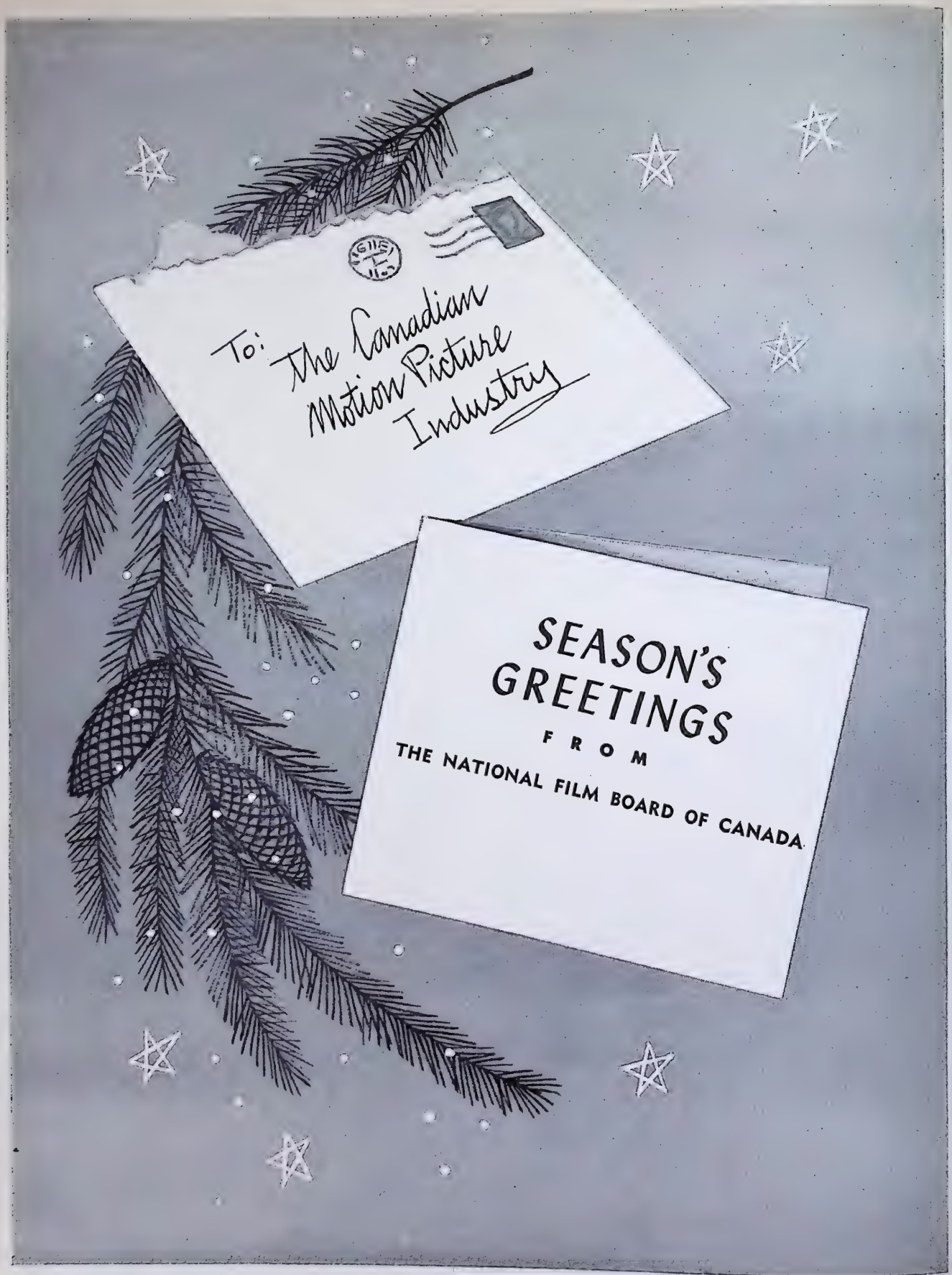
To: The Canadian Motion Picture Industry
SEASON'S GREETINGS
FROM
THE NATIONAL FILM BOARD OF CANADA

Film Societies Can Be Fun!

OLD FILMS, like old soldiers, never die. Nor do they, like old soldiers, just fade away. Between the cult of the old (film section) and people who find the situations and acting in old films amusing or interesting or both, there is provided a paying audience. To some the old films are art, to others they are entertainment and to some distributors a commodity.

There are about 70 film societies in Canada and Ontario's nine have an added interest for most people in that they provide something to do on Sunday besides watching TV. In Ontario almost all of them operate in rented theatres with the permission of the Theatres Branch and Board of Censors. Non-profit but organized on a dues-paying membership basis, there is no door charge. Some employ a pianist for the silent films, most of which are 16 mm., although some, like most of the sound films, are 35 mm.

Observant theatre owners claim that film society audiences have changed and that they now include the average moviegoer—an indication that there is a preference for Sunday movies by most of the combined Canadian membership of about 14,000. Dorothy Burritt of Toronto, a long-time film society organizer who believes that film appreciation can enrich the lives of people, didn't agree that Sunday movies were a factor in increasing membership, asserting that most film societies operate during the week. Why film societies? This is what she told Ralph Hyman of the Globe Magazine:

"We are interested in studying motion-picture technique and in building a wider audience for fine films. We show great classics of the past and, generally speaking, the type of picture we show would bore you if you didn't happen to be one of those interested in this type of thing."

Perhaps. In the late 20's, when the film society movement was just getting under way and the motion picture industry was half its present age, there were people who took films seriously and others who took them overseriously. There were people, of course, who took every art overseriously, as that fine essayist, Philip Guedalla observed in *The Film, The Brow and the Fan,* one of the pieces in *The Missing Muse & Other Essays,* a book from Harper & Bros. He then went on to record this delightful protest against the knitted-brow approach to filmgoing:

"I REGARD it as little short of a public duty to defend another form of entertainment from the solemnising grip of the Intellectual. For he has—I know he has — designs upon one of the few foolish things that still remain to us in this lamentable world.

"Need it be stated that I mean the films? For quite a few years now we have stolen a delicious pleasure in the glorious ineptitude, the adorable futility, the perfect foolishness of nearly everything connected with this form of entertainment. Sometimes, of course, it meant to be extremely funny, and was. But far more often nothing was farther from its mind than being funny — and it was funnier still. Nothing could touch the comedy of some screen comedians and of almost all screen tragediennes. It was a genuine delight. One was sure of a good laugh, whether the poster at the door said Fun Among the Dustbins or The Last Throw.

"It was — I suppose one ought to have realized it — too good to last. The Intellectuals were bound to find us out. Guilty of a smile, we had incurred their dark suspicions; and they descended on the movies with the swoop of a vulture on a decomposing camel. They began quietly at first, with dreary little essays on The Art of Mr. Chaplin, or Expressionism and the Screen. Then they launched out more boldly; and an estimable Society began to perform for the films that melancholy function which is performed for the drama by play societies. They showed on Sunday nights; they exhumed ancient films with a pleasant air of connoisseurship; they solemnised. Now, the theatre may derive some benefit (though just how much has always been obscure to me) from the dismal ritual of Sunday nights. But the films seem infinitely far removed from exercises of this type. When I hear a highbrow distilling his anaemic ecstasies over the art of some master of the backfall, I am so painfully reminded of the little masters of the Nineties maundering over Marie Lloyd and the heroes of the Halls.

"But there is every hope that the films will elude their perilous embraces. For it will not be easy to introduce an intellectual leaven into that glorious lump. Has it not got an intellect of its own? You may not have noticed it. But closer students will have observed a recent symposium of film stars on their favourite reading; and I defy any Intellectual to scan it without a sinking of the heart, a sad conviction that here, at last, is one patch of human existence that is immune from his sinister activities."

AFTER all those years there are no doubt still some who miss all the fun by trying to look past it and who credit film players with artistic intentions and calculated craftsmanship when they are just doing what comes naturally. These would be the first to say, "Who, me?" Certainly Aldo Maggiorotti, Gerald Pratley and Elwood Glover aren't that way, nor is Dorothy Burritt. Aldo, Gerald and Elwood—respectively film booker, film reviewer and disc jockey—are the A-G-E of Toronto's AGE Film Society and Dorothy, of the Toronto Film Society, is a housewife with a special interest in films. They know how to get the surface fun as well as the intellectual stimulation out of films, old and new, and they think anyone can.

It doesn't really matter what brings you into a film society or what you bring into it, as long as you get more out of its films than you might otherwise. Thousands of Canadians are proof that the idea is a valid one.

Just one more thing: film societies don't necessarily show very old pictures. They manage to get fairly late ones from Britain and other countries. Hamilton societies have The Great Adventure, Kind Hearts and Coronets, Russia's Othello and La Strada on their schedules, among others. So they can be all things to all moviegoers — and often are.

Season's Greetings

☆

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Twice-Told Tales

In Verse

TRAMP TO another sharing a park bench with him: "I heard about a guy the other day who hasn't worked in 30 years." The other, wearily: "Please! Let's not talk shop" . . . *When Sydney Newman* left CBC here to head up drama at ABC in Britain Robert Clark of that company is said to have thrown him this curve at the first meeting with the brass: "If we opened a TV station in Southern Ontario how would we make a million dollars?" If Sydney knew how to make a million dollars in Southern Ontario why would he go to Britain? . . . *Unheard-of humans:* Whistler's Father, Mrs. Moto and Laura's mate, Mr. Secord . . . *Fellow* was telling me about his likker-lovin' Uncle Ed, who drowned in a vat of the stuff. "It took the undertaker three days to wipe the smile off his face," he said . . . *Tabloid* reporter's entrance into a nightclub was noted by a man who was with a lady not his wife. "I don't care what he writes about me," the playboy said, "so long as he spells my name wrong."

LOST FOR many hours in the country, the travelling salesman, hungry and utterly exhausted, came to a farmer's door. He mustered enough strength to knock, sank to the floor and pleaded for help. "I'll be glad to give you food and a place to sleep," said the farmer, "but I feel it fair to tell you one thing: I don't have a daughter." With a great effort the salesman dragged himself to his feet and gasped: "Which way is the next farm?"

FLATTERING headwaiter at a local nightclub nearly broke up a home when he looked at the lady with a customer and said: "Trust you, Mr. Jones, to bring the prettiest girls" . . . *Martin Simpson,* whose Downtown Theatre plays more Westerns than most theatres: "The same guy writes 'em all" . . . *W. C. Fields'* doctor once warned him to quit drinking or take a chance on going deaf. "The stuff I've been drinking is much better than the stuff I've been hearing lately," said Bill . . . *Joke via* Emile Harvard is about a kid who asked his father if it was true about a black cat bringing bad luck. "That depends," answered Pop, "whether you're a man or a mouse" . . . *Thought:* Can a blind man be hypnotized? . . . *That aged* philosopher who is the best known intellectual rebel of our day spoke to a women's group in Toronto and was later asked how he liked the experience. "I prefer my women one at a time," he answered . . . *Sophia Loren,* after telling Ed Murrow that she loved money madly, made this perceptive observation: "If you're not born wealthy you never feel wealthy."

LADY asked the grocer for ten pounds of dogfood, commenting that her husband was fond of it. "It'll kill him," commented the surprised grocer. The lady laughed that off, saying he had been eating it for years. There came a week when she didn't order the dogfood, explaining that her husband, who was not an old man, had died. The grocer recalled his warning to her. "Oh, it wasn't that," the lady said. "He broke his neck trying to bite his tail."

IN PARIS we drove past a very slummy area on the way in from the airport and Barney Fox, looking at it, said: "These kind of people own Algeria?" . . . *A lady sat* next to a former president of the United States at a banquet. "I bet a friend $10 that I could make you say at least three words to me," she told him. "You've lost," replied the notably taciturn Calvin Coolidge . . . *Teacher* asked a boy where the English Channel is. "How should I know?" he answered. "We can't even get the CBC clearly at our house" . . . *Zookeeper* was chided for beating a small boy and got an even worse tonguelashing when he explained that it was for feeding the squirrels. "He was feeding them," the zookeeper said, "to the lions" . . . *Two Soviet* scientists were driving past Cleopatra's Needle in London and one predicted: "They'll never get it off the ground" . . . *Suggested* title: *Totem Pole Frankenstein.*

MARK TWAIN closed one of his public addresses with this quotation, the source of which he did not give: *I shall pass this way but once; any good, therefore, that I can do, or any kindness that I can show to any human being, let me do it now. Let me not defer nor neglect it, for I shall not pass this way again.* There are two kinds of giving and this one is far greater than mere material generosity influenced by the calendar. This poem, called *Regrets* and uncredited where I read it, says something else worth remembering:

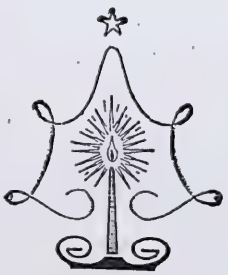
I might have praised him yesterday,
But now he cannot hear,
And I that had no word to say
Send roses to his bier.

Time was I might have cheered his life,
When warm in him was breath,
But I that failed him in the strife
Now beautify his death.

Oh, how much longer must I live,
Before I cease to wait
The roses of my love to give
Until it is too late?

CONFUCIUS said: "A gentleman has nine aims. To see clearly; to understand what he hears; to be warm in manner; dignified in bearing; faithful of speech; painstaking at work; to ask when in doubt; in anger to think of difficulties; in sight of gain to remember right."

1016 Eglinton Avenue West



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ANNA LUCASTA
Starring Eartha Kitt · Sammy Davis, Jr.
Directed by Arnold Laven · Produced by Sidney Harmon
A Longridge Enterprises, Inc. Production
Based on Philip Yordan's Broadway hit.

LONELYHEARTS
Starring Montgomery Clift · Robert Ryan · Myrna Loy
Dolores Hart · Maureen Stapleton
Directed by Vincent J. Donehue · Produced by Dore Schary
A Schary Production

ESCORT WEST
CinemaScope · Starring Victor Mature
Directed by Francis D. Lyon
Produced by Robert E. Morrison and Nate H. Edwards
A Romina Production

THE RABBIT TRAP
Starring Ernest Borgnine · Directed by Philip Leacock
Produced by Harry Kleiner
A Hecht-Hill-Lancaster Production

THE LAST MILE
Starring Mickey Rooney · Directed by Howard W. Koch
Produced by Max J. Rosenberg and Milton Subotsky
A Vanguard Production

THE NAKED MAJA
Technirama · Technicolor · Starring Ava Gardner
Anthony Franciosa · Directed by Henry Koster
Produced by Goffredo Lombardo · A Titanus Films Production

APRIL - MAY - JUNE

TEN SECONDS TO HELL
Starring Jeff Chandler · Jack Palance · Martine Carol
Directed by Robert Aldrich · Produced by Michael Carreras
A Hammer Films-Seven Arts International Production

THE MAN IN THE NET
Starring Alan Ladd · Carolyn Jones · Dianne Brewster
Directed by Michael Curtiz · Produced by Walter M. Mirisch
A Mirisch-Jaguar Production

SOME LIKE IT HOT
Starring Marilyn Monroe · Tony Curtis · Jack Lemmon
Directed by Billy Wilder · A Billy Wilder Production
A Mirisch Co. Presentation · An Ashton Picture

CRY TOUGH
Starring John Saxon · Linda Cristal · Directed by Paul Stanley
Produced by Harry Kleiner · A Hecht-Hill-Lancaster Production

THE DEVIL'S DISCIPLE
Starring Burt Lancaster · Kirk Douglas · Sir Laurence Olivier
George Bernard Shaw's world-famous play
Directed by Guy Hamilton · Producd by Harold Hecht
A Hecht-Hill-Lancaster and Bryna Presentation

TIMBUKTU
Widescreen · Starring Victor Mature · Yvonne De Carlo
Directed by Jacques Tourneur
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Rhonda Fleming · Wendell Corey
Directed by Norman Z. McLeod · Produced by Bob Hope
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Glynis Johns · Produced and Directed by Michael Anderson
Executive Producers George Glass and Walter Seltzer
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THE HORSE SOLDIERS
De Luxe Color · Widescreen · Starring John Wayne
William Holden · Directed by John Ford
Produced by John Lee Mahin and Martin Rackin
A Mirisch Company and Batjac Production

CAST A LONG SHADOW
Color · Starring Audie Murphy · Prod. by Walter M. Mirisch
A Mirisch Company Production

THE WOMAN AND THE PUPPET
Starring Brigitte Bardot · Directed by Julien Duvivier
Produced by Gray Film S. A. and Pathe Cinema S. A.

THE SUMMER OF THE 17th DOLL
Starring Ernest Borgnine · Anne Baxter · John Mills
Angela Lansbury · Produced and Directed by Leslie Norman
A Hecht-Hill-Lancaster Production

THE WONDERFUL COUNTRY
Technicolor · Widescreen · Starring Robert Mitchum
Julie London · Gary Merrill · Jack Oakie
Directed by Robert Parrish · Produced by Chester Erskine
An MPL Production

DAY OF THE OUTLAW
Starring Robert Ryan · Burl Ives
Directed by Andre De Toth · Produced by Sidney Harmon
A Security Pictures Presentation

OCTOBER - NOVEMBER - DECEMBER

THE UNFORGIVEN
Color · Starring Burt Lancaster · Richard Burton
Directed by John Huston · Produced by James Hill
A Hecht-Hill-Lancaster Production

A HOLE IN THE HEAD
Eastman Color · CinemaScope · Starring Frank Sinatra
Edward G. Robinson · Eleanor Parker · Carolyn Jones
Thelma Ritter · Keenan Wynn
Produced and Directed by Frank Capra
A Sincap Production · From the Broadway hit play

SOLOMON AND SHEBA
Technirama · Technicolor · Starring Yul Brynner
Gina Lollobrigida · George Sanders · Marisa Pavan
Directed by King Vidor · Produced by Ted Richmond
An Edward Small Presentation

ANNIVERSARY WALTZ
Starring David Niven · Mitzi Gaynor
Produced by Joseph Fields · A Joseph Fields Production
Based on the Broadway smash play

ODDS AGAINST TOMORROW
Starring Harry Belafonte · A Harbel Inc. Production

ORPHEUS DESCENDING
Starring Anna Magnani · Anthony Franciosa
Directed by Sidney Lumet
Produced by Martin Jurow and Richard A. Shepherd
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Pulitzer-Prize-Winner Tennessee Williams' stage success

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Anthony Perkins · Produced and Directed by Stanley Kramer
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A TERRIBLE BEAUTY Starring Robert Mitchum

Shooting starts in July, '59
MY SISTER AND I Starring Audrey Hepburn

Shooting starts in July, '59
THE ADMIRAL HALSEY STORY Starring James Cagney

Shooting starts in September, '59
INHERIT THE WIND Starring Spencer Tracy

Shooting starts in September, '59
THE ALAMO Starring John Wayne

Shooting starts in November, '59
KIMBERLEY Starring Burt Lancaster

Shooting starts in December, '59
THE GLADIATORS Starring Yul Brynner

The balance of UA's 1960 program will come out of more than 75 projects in active preparation—properties such as WEST SIDE STORY, BY LOVE POSSESSED, THE SERGEANT, EXODUS, ROAR LIKE A DOVE, THE CIRCUS STORY, INVITATION TO A GUNFIGHTER

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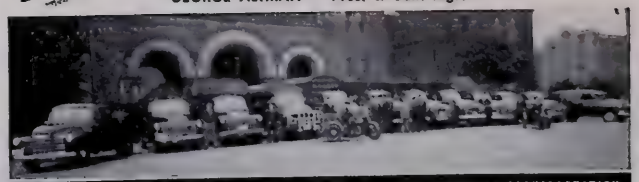

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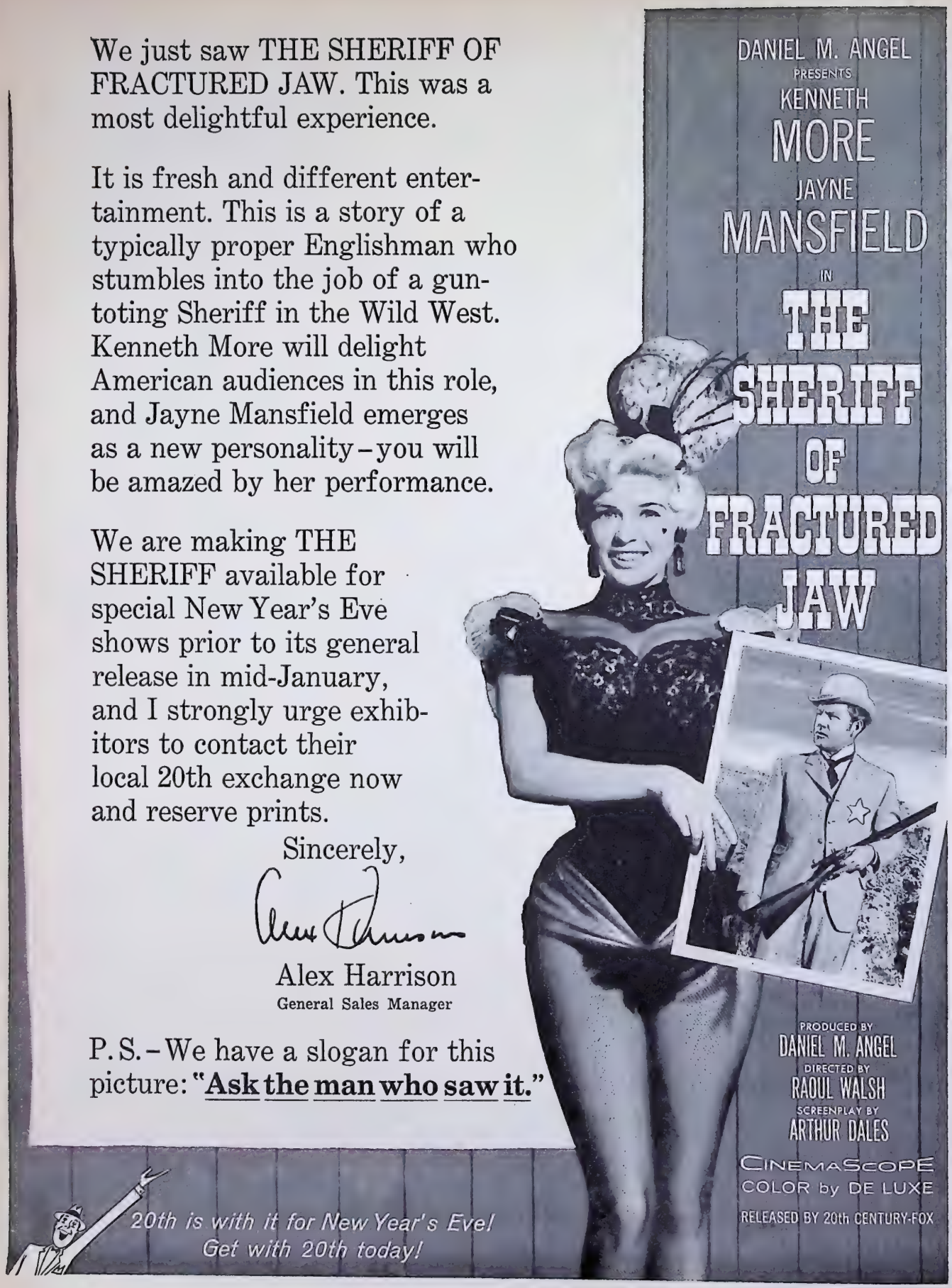
Sincerely,

Alex Harrison
General Sales Manager

P.S. – We have a slogan for this picture: "**Ask the man who saw it.**"



Roundup of the News

Canadian Film Weekly
Voice of the Canadian Motion Picture Industry

1958

January

In year-end meetings the Manitoba-Saskatchewan branch of the Canadian Picture Pioneers elects A. Feinstein president, the Calgary branch names W. O. Kelly and the Maritimes votes in L. A. Sprague.

Manitoba Motion Picture Exhibitors Association returns Harry Hurwitz to the presidency.

Two TV filmed series are slated for production in Canada by USA companies — Cannonball, by Television Programs of America, which gets under way in the Summer, and Survival, by Joseph M. Schenck Enterprises. The latter is later postponed.

United Artists Associated acquires control of Associated Artists Productions Corporation through a subsidiary, Gotham Television Film Corporation. It thus acquires an important share of Donnell & Mudge Limited, AAP's Canadian outlet, which is now United Telefilms Limited.

Lloyd Palmer succeeds James W. Cameron as the Lakehead supervisor for Famous Players and the latter comes to Toronto as manager of District "C" of the Eastern Division.

Vancouver plebiscite shows a large majority favor Sunday entertainment but this is interpreted as applying only to sports, while the British Columbia attorney general says he can see no reason why it should not apply to Sunday movies as well.

Twentieth Century-Fox announces that it will release 65 features in 1958 with a gross production value of $65,000,000.

Decreasing revenue of the Canadian Film Weekly, in spite of its incorporation of the only other Canadian film trade paper the previous year, is brought to the attention of the Motion Picture Industry Council of Canada by its chairman, R. W. Bolstad, who urges all sections of the industry to help in every way possible.

Dell T. Buckley succeeds Gerald Hoyt as Saint John manager of International Film Distributors and Allied Artists when the latter resigns.

Newsreel pioneer and a co-founder of Pathe-Cinema, Charles Pathe, 94, dies in Monaco.

Vernon Hamilton Hudson, 53, manager of the Lincoln in St. Catharines, Ontario, passes.

India's Pather Panchali is named the top film in the first annual San Francisco International Film Festival.

Norma Talmadge, 60, one of the silent film greats, dies in Las Vegas.

JOHN J. FITZGIBBONS, JR.

Named chairman of the 1960 convention of Variety Clubs International, to be held in Toronto.

The Rank Organization opens the Odeon Theatre on Broadway and 47th, a refurbished house.

An orderly release of hits throughout the year is promised by Robert W. Coyne of COMPO speaking in behalf of USA film producers.

Figures gathered by this publication show that 15 new standard-type houses and three drive-ins opened in 1957, 85 theatres closed down and that the total operating at the end of the year was 1,928, of which 236 were ozoners.

Du Art Film Laboratories of New York acquires the assets of Associated Screen News Limited of Montreal and sets up a new company, Associated Screen Industries Limited. Al Young heads both companies, with Murray Briskin reorganizing the new firm as its executive director.

Over 2,800,000 Canadian homes, about 68 per cent, have TV sets, a survey shows.

Chester Friedman leaves as head of MGM publicity and exploitation in Canada and later announces business connections outside the industry.

Andy Griffith and Joanne Woodward are selected as the top stars and "finds" of 1957 by The Film Daily, NY, in its annual poll, "Filmdom's Famous Fives."

N. A. Taylor, recently re-elected Chief Barker of Tent 28, Toronto of Variety Clubs International, names committee heads for 1958.

Ben Cronk, 71, a veteran of the Canadian film industry who came into the business in 1907 with the Allens, passes in Los Angeles after a lengthy illness.

Windsor, Ontario police Comission lowers its theatre licence fees considerably.

Producer of over 1,000 pictures and an associate of Samuel Goldwyn and Cecil B. DeMille in the early days, Jesse L. Lasky, 77, dies suddenly in Los Angeles.

Internationally-known composer of film scores, Louis Appelbaum, director of the Stratford Film Festival, again assumes responsibility for the Stratford Music Festival after a one year's absence from the post.

President of MGM Pictures of Canada since its organization in 1941 and managing director of its predecessor company, Regal Films Corporation (1941) Limited, Henry L. Nathanson resigns and his duties are taken over by Hillis Cass, Canadian sales manager.

Arthur Chetwynd is returned as president of the Association of Motion Picture Producers and Laboratories of Canada at the annual meeting in Toronto, which sets up an Industry Development Committee to act as a research department for production opportunities at home and abroad. Chetwynd reports that the Association had added ten new members in the last year, bringing the total to 45.

The Motion Picture Industry Council of Canada announces that although it will not sponsor the Academy Award Sweepstakes it has no hesitation in urging individual associations and exibitors to keep the contest going because of the interest it arouses in moviegoers and because of the valuable co-operation it enlists from newspapers, some 30 of which tied in with the competition in 1957.

One of Canada's best film figures, Charles Krupp, 52, dies suddenly of a heart attack in Winnipeg.

Howard Strickling, director of studio publicity and advertising at Loew's, succeeds Howard Dietz as director of advertising and promotion for MGM.

February

Morris Stein, Eastern Division manager for Famous Players and one of the top showmen in Canada, resigns to go into private business and Robert Myers, formerly assistant to Ben Geldsaler, head of booking and buying, is named to succeed him.

Theatre attendance and receipts in 1957 were at about the same level as in 1956 but production of features increased, a USA Government survey shows.

Doris Robert, president of Quebec Allied Theatrical Industries, B. C. Salamis, Ed. Gauthier, L. Jones and J. Adilson are named as the QATI arbitration committee to act with a similar group from the National Committee of Motion Picture Exhibitors Associations of Canada in an effort to aid distressed exhibitors.

Klenman-Davidson Productions starts shooting on its first feature film, Now That April's Here, using Canadian performers and technicians. The film, distributed by IFD, is given a posh premiere at the Towne Cinema in June. It completes its second film, Ivy League Killers, in November.

The Alberta Theatres Association formally asks that use of nitrate film be banned after April 1, 1958 but is not successful in having legislation enacted.

Gordon Lightstone, Canadian Paramount chief, and the Canadian film industry are honored by the Canadian Council of Christians and Jews with the presentation of a Certificate of Merit "for contribution to the cause of human relations."

Ontario division of the Canadian Picture Pioneers holds its annual meeting and elects its new directors, who later meet and choose R. W. Bolstad as the new president both of their own branch and the national body, since the Ontario executive also acts as the national one.

The IATSE and NABET get into a controversy over unionization of cameramen in the Toronto area, both claiming jurisdiction.

Paramount sells its pre-1948 backlog of features to MCA for a reported $50,000,000.

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THE ODEON THEATRES (CANADA) LIMITED

space in 100 of its 520 UK theatres to dancing studios in an effort to bolster falling revenue.

A. A. (Ritchie) Richardson is appointed successor to Willis Forward as Vancouver manager for General Theatre Supply.

Licence and Property Committee of Hamilton, Ontario recommends to City Council that it halve the municipal per-seat theatre tax, bringing it down from 20 cent to 10.

The Winnipeg Tribune backs request of the Manitoba Motion Picture Exhibitors Association for an amusement tax cut, suggesting that it is time that it was completely abolished.

Helen Twelvetrees, 50, former star, passes.

Martin White is elected president of the Twentieth Century Theatres (Toronto) Managers Club.

March

A new company, Toronto International Film Studios Limited, opens for business with an-ultra-modern and fully-equipped studio in the heart of downtown Toronto and a 150-acre ranch on the city's outskirts for outdoor shooting. Company plans the production of TV and feature films but is also making its facilities available for rental. President is N. A. Taylor, general manager Emile Harvard, vice-president David Griesdorf and secretary-treasurer H. S. Mandell.

Canadian film rentals in 1956 dropped four per cent or $1,557,631 from the year previous and box-office receipts at 1,849 standard-type theatres declined seven per cent to $80,666,267, while drive-ins, numbering 237, also showed a seven per cent decrease in the take, dropping by $360,862 to $5,-394,296.

Hollywood completes arrangements for the CBC to carry the complete Academy Award telecast at a cost of $700,000 and the move is seen as giving the Canadian film industry unlimited scope for promotional activity.

Charles P. Cashman, representative to the Toronto motion picture community of Photo Engravers & Electrotypers for over 28 years, passes at his home after a lengthy illness.

One of the most successful promotions for children's matinees in recent years, an International Coin Collection, is helping exhibitors build their juvenile patronage. The idea was conceived by Murray Sweigman and Somer James of Theatre Poster Service Limited and has spread outside the industry to chain and department stores, drawing favorable comments from newspapers and periodicals all over Canada. Children attending matinees are given an actual coin from a foreign country with their admission ticket and are awarded prizes for the best collection, the first one completed, etc.

Al Lichtman, 69, one of the great pioneers of the motion picture industry and a leading executive with a number of companies until moving into independent production two years ago, dies of a heart attack in Los Angeles.

Vancouver and Stratford film festivals get approval of the International Federation of Associations of Film Producers as non-competitive festivals.

TV and taxes are main causes of the slump in the British film industry, which saw some 350 out of the 4,000-odd cinemas close in the last 18 months and attendance drop by 70,000,000 in 1957, says J. Arthur Rank.

Around the World in Eighty Days is named the best film of 1957 and Frank Sinatra the top performer by critics and reviewers in the annual Canadian Film Weekly poll.

Harry Cohn, president of Columbia Pictures, dies of a heart attack in Phoenix, Arizona. He is succeeded by Abe Schneider, formerly first vice-president.

Joseph R. Vogel is re-elected president of Loew's, Inc. and George Killion named board chairman at a meeting of the directors, without any sign of the controversy which was expected following last year's proxy battle.

Royal Commision on copyright recommends that the life of copyright on films be shortened, telecasts be protected from undesirable rediffusion and a re-examination of performing rights be made.

Deal whereby Skiatron International would acquire 50 per cent of the stock of Rediffusion Inc. of Montreal is dropped.

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A MERRY XMAS

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HAPPY NEW YEAR

PETE GRANT
AL HARVEY

News Roundup

HON. ELLEN L. FAIRCLOUGH

Assumed responsibility for the National Film Board on being appointed Minister of Citizenship and Immigration in the Federal Cabinet.

Almost 200 attend the Sixth Annual Communion Breakfast of the Toronto entertainment industry and hear the Reverend Francis Marrocco, DD, stress the importance of entertainment and praise the people who provide it.

Quebec Censors make no move to lift ban on children under 16 attending movies for showing of Walt Disney's Old Yeller and it causes much comment in newspapers. The following month the board shows no leniency for Snow White and the Seven Dwarfs, with the result that it is withdrawn from its Montreal booking.

Around the World in Eighty Days wins the 35th annual poll of The Film Daily of New York as the best film of 1957.

Hillis Cass, g-m of MGM, is elected to succeed Mark Plottel, general manager of Empire Universal, as president of the Canadian Motion Picture Distributors Association and his post as vice-president is taken over by Frank Vaughan, g-m of Rank Film Distributors.

April

Columbia's Bridge on the River Kwai romps aways with top honors, including best film of the year, in the 30th annual Academy Awards. Its star, Alec Guinness, gets the Oscar as best actor and its director, David Lean, wins the award in that category. Female acting prize goes to Joanne Woodward for 20th-Fox' Three Faces of Eve and supporting performers Oscars go to Red Buttons and Miyoshi Umeki for their roles in Warners' Sayonara.

Treasurer of Consolidated Theatres Limited of Montreal, Norman Adilman, 64, passes in that city.

Nova Scotia theatres provided $277,000 of the $469,523 collected as provincial amusement tax in the fiscal year ended March 31, 1957, it is reported in the legislature. Attendance at theatres dropped by 25 per cent in comparison with the previous year and nine theatres went dark in the 12 months.

Premier Operating's Princess Theatre in Val D'Or, Quebec is destroyed by fire.

The Robinson-Basilio fight draws 400,000 patrons who pay $1,500,000 to see the theatre telecast in 92 houses in the USA and Canada.

Producer of Around the World in Eighty Days and one of the most colorful showmen in the USA, Michael Todd, 50, husband of Elizabeth Taylor, is killed in a plane crash in New Mexico.

The Manitoba Motion Picture Exhibitors Association is successful in getting a minor tax cut amounting to $80,000 annually when the Legislature okays the raising of tax-exempt tickets from 50 to 60 cents.

The Odeon Theatres (Canada) Limited absorbs its subsidiary, Regional Theatre Circuit, into the main organization in a tightening of its operations.

Canada's first second-floor theatre, the 750-seat Plaza in Montreal, which was rebuilt by Michael Custom from a ground-floor house, makes its bow.

Quebec Province eliminates the 25 per cent surtax on the amusement tax, which is 10 per cent of the admission price, giving much-needed relief to exhibitors.

Republic Pictures announces that it will try to get out of the film business by July 1.

Annual report of Famous Players Canadian Corporation shows a drop in net profits from $2,738,455 in 1956 to $2,220,186 but its strong financial position allowed the company to pay out its regular common dividend of $1.50 per share even though it was in excess of the amount earned.

One of Toronto's pioneer exhibitors, Charles Rotenberg, 82, passes.

Vince Winchester is promoted to salesman-manager of the Saint John branch of Empire-Universal Films on the resignation of Jack Bellamy, manager.

Bob Hope makes personal appearance at the Capitol, Montreal, for the premiere of his film, UA's Paris Holiday, proceeds of which go to the Canadian Cancer Society.

O. J. Silverthorne reports that in the 1957-58 fiscal year 582 feature films were submitted for review, of which 356 were from the USA, 79 from the UK and 137 were in foreign languages. In the 582 features 198 original deletions of content were made due to "possessing dangerous social impacts."

Cinemiracle's first film, Windjammer, makes its world debut at

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News Roundup

the Roxy, where it runs for several months.

Vice-president and general manager of Dominion Sound Equipments Limited, Fred E. Peters is elected president on the retirement of D. M. Farish.

The United Kingdom cuts the entertainments tax by 50 per cent, from a staggering 36 per cent on admissions to 18 per cent.

Activities of Columbia Pictures in Hollywood are taken over by Samuel J. Briskin, a director of Loew's, Inc. and a veteran of 40 years in the film industry.

A member of the Canadian Picture Pioneers and projectionist at the Capitol in Hamilton, Ontario H. H. (Harry) Thornberry, a four-time president of Local 303 of the projectionists' union, dies from a fall.

May

Annual convention of the Variety Clubs International takes place in London, England and votes to hold the 1960 convention in Toronto. The Charity Citation Award goes to the Philadelphia tent for its expenditure of $264,000 on its Variety Club Camp and Infantile Paralysis projects. A special Heart Award is presented to William Richard Morris, Viscount Nuffield, world famous philanthropist. Elections resulted in George Eby being named International Chief Barker, succeeding John Rowley.

George Heiber of UA succeeds Irvin Coval of Warners as president of the Toronto Film Board of Trade and his post as v-p is filled by Victor Beattie of 20th-Fox. Clare Appel is returned as secretary.

Right Honorable Louis St. Laurent is elected a director of Famous Players Canadian Corporation.

Sol C. Siegel is named head of MGM studio operations by Joseph R. Vogel, president of Loew's, Inc., the parent company.

Kingston City Council moves up its reduction of the theatre tax from January 1, 1959, to April 1, 1958 to aid local theatres in trouble. Reduction changed the tax from 25 cents per seat to a flat $100.

Fletcher Film Productions starts shooting on films for two CBC TV series, Heritage and Handicapped Women.

A new technique, group ticket sales for roadshow runs of special films, is becoming a big factor in the take of features like Cinerama, Around the World in Eighty Days and The Bolshoi Ballet. Discounts on blocks of tickets going to social clubs, industrial and commercial firms and fraternal organizations has increased sales and helped fill theatres on off nights. So important has this become to both distributors and exhibitors that specialists in the field are being hired to take charge of newly set up departments.

Canadian Motion Picture Distributors Association lists 1,582 standard-type 35 mm. theatres and 227 drive-ins in operation in Canada as at April 1, 1958.

Florence Long of General Theatre Supply is elected president of the Toronto branch of Women of the Motion Picture Industry.

Harry J. Allen, Sr., 66, president of Cardinal Films Limited and a veteran of 40 years in the Canadian motion picture industry, dies suddenly of a heart attack at his home in Toronto.

Famous Players takes over the operation of the two Edmonton and the two Calgary drive-ins of Western Drive-in Theatres Limited.

Optimism keynotes the three-day conference of Famous Players' managers and associates at the Park Plaza Hotel in Toronto, which is followed three weeks later with a Vancouver get-together by the firm.

Saskatchewan Censor Board reports that it rejected two films and approved 23 after deletions out of 7,200 reviewed in the 1957-58 fiscal year.

The Hon. Ellen Louks Fairclough is named Minister of Citizenship and Immigration and thus assumes responsibility for the National Film Board.

President of the Motion Picture Projectionists Union Local 173, Toronto and boothman at the Imperial Theatre for over 25 years, Arthur Milligan, 59, dies of a heart attack at his office in the Labor Temple.

Government statistics show that the total of theatre employees dropped by 790 in 1956 from the 14,451 of 1955, the result of reduced business and closings of theatres.

Alarming proportions in the number of theatre holdups and break-ins causes Famous Players and other circuits to issue warnings to employees to adhere strictly to rules and use good common sense to prevent their occurrence as much as possible.

Maritime Picture Pioneers honor John E. Tagg, NB manager of Dominion Sound Equipments, at a farewell dinner on his transfer to Montreal after 22 years in Saint John.

Sydney Banks is promoted from executive producer to v-p in charge of production at S. W. Caldwell Limited, Toronto.

A Russian film, When Storks Fly, wins the Grand Prix at the Cannes Film Festival. Paul Newman takes down top male honors for his performance in 20th-Fox' The Long, Hot Summer and female honors go to three actresses, Eva Dalbeck, Ingrid Thulin and Bibi Anderson, stars of the Swedish film, Threshold of Life.

Ronald Colman, 67, British-born actor and star of Hollywood films since 1922, dies suddenly in hospital in Santa Barbara, California, of a lung infection.

June

Adele MacPherson is appointed acting Saskatchewan film censor, succeeding the late Reverend D. J. Vaughan and in the Fall William E. Murray is named to the post permanently, with Miss MacPherson taking over as his aide.

Well known to Canadians, Oscar A. Morgan, Paramount Pictures sales executive, retires after 44 years of service in top industry sales management posts.

Norman MacLaren's NFB short, The Merle, takes down top honors as the best color film in the short subjects competition at the Brussels World Film Festival.

A. Rousseau of Transvision (Sherbrooke) Inc. is elected president of the National Community Antenna Television Association of Canada, which reports that it now has 77 members.

JARO World Wide News ceases distribution in Canada, leaving only two newsreels, those of 20th-Fox and MGM.

William Lester and Joe Oupcher, former Montreal branch managers for Allied Artists and IFD respectively, form Atlas Film Distributors in Montreal for the handling of foreign films.

Hatton Taylor, an important film sales executive in Canada and the USA, is named to head sales and promotion for Walt Disney product in Canada by Empire-Universal Films, the distributors. At the same time Barry Carnon, formerly manager of the Hyland Theatre, Toronto, and an outstading exploiteer, is appointed director of advertising, publicity and promotion for the company.

Expansion of its facilities, which will add a 50x150 foot studio and revise its largest one at a cost of $250,000, gets under way at Canadian Film Industries of Toronto.

Forty-two new members have been added to Quebec Allied Theatrical Industries since the Fall of 1957, Paul Vermet, executive secretary, states.

Film industry folk in Winnipeg present Frank Morriss, motion picture critic of the Winnipeg Free Press, with a wrist watch at a banquet in his honor marking his 30th year in that post.

Harold Minsky, sales manager for International Telemeter Corporation, in Toronto for the Paramount sales convention, states that Telemeter will get a trial run in some Ontario community in 1959. In October, Eugene Fitzgibbons, head of Trans Canada Telemeter, announces that the target date for the start of the test is early Fall of 1959 and the location will be London.

Fire destroys Roger and Donat Martin's 350-seat Royal Theatre,

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British Columbia Exhibitors Association

MYRON C. McLEOD, President

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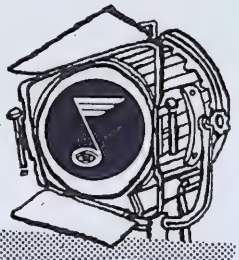

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Holiday Greetings

From Montreal!

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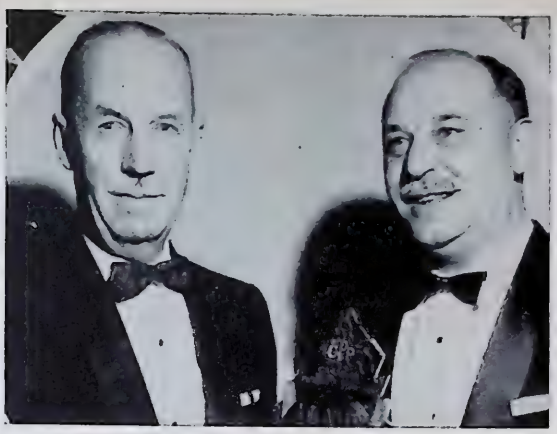
Ancillary Award

Archie Laurie (right) receives his Canadian Picture Pioneers ancillary award from Morris Stein.



The Pioneer of the Year

Nat Taylor (right) receives The Pioneer of the Year Award from Reuben W. Bolstad, president of the Canadian Picture Pioneers, at the recent annual dinner in Toronto.

Ancillary Award

Bill Singleton (right) is presented with his ancillary award by Phil Maurice of Montreal, Quebec Pioneers president.

News Roundup

the only one in East Angus, Quebec.

Toronto Variety Club nets almost $40,000 from its annual ball game in aid of Variety Village, which graduates 15 more handicapped boys, bringing the total of students leaving the school equipped with a vocation to 130 since its inception.

Theatre Poster Service takes over distribution of poster and accessories for 20th Century-Fox in Canada.

Ned E. Depinet is returned as president of the USA Motion Picture Pioneers.

Guy L. Cote is re-elected chairman of the Canadian Federation of Film Societies at the annual meeting in Montreal.

The National Film Board's City of Gold takes down top honors as "The Film of the Year" in 1957 in the Canadian Film Awards, which sees 16 other films win honors in their classes. Presentations are made in Toronto by A. Davidson Dunton, CBC head, who also hands Imperial Oil Limited a Special Award for sponsoring films with high standards of production.

Guy Roberge, Government Film Commissioner, and Tom Johnston, chief of the NFB's Information and Promotion division, are severely injured in an automobile accident near Quebec City and are rushed to Saint Sacrament Hospital in the Quebec capital. Roberge spends several weeks in the hospital and Johnston, the most severely hurt of the two, is in for several months and then spends a long period convalescing.

Neil LeRoy is returned as president of the Canadian Council of Authors and Artists at the annual meeting in Ste. Adele, Quebec.

Neil Agnew, 62, 20th-Fox distribution executive, dies suddenly in Boston following an operation.

July

Expenditures for theatre construction and repairs in Canada in 1958 will total $2,400,000, compared with $5,000,000 in 1957, it is estimated by the Department of Trade & Commerce.

The CBC officially opens its coast-to-coast TV network.

Television Factbook reports that Canada has 130 community antenna stations with 50,018 subscribers of a potential of 284,348.

Theatre licencing fee in Belleville, Ontario, is reduced by City Council from 25 cents per seat to a flat $100.

Grand Prix of the Brussels World's Fair Film Festival goes to the Czech film, The Devilish Invention, with other awards going to Columbia's The Goddess, Orson Welles and Lilli Palmer.

A number of world and Canadian premieres and four film forums, each chaired by a notable industry figure, highlight the motion picture section of the famed Stratford Shakesperean Festival. Under the guidance of Louis Applebaum, the Film Festival proves the most successful one to date and arouses much interest across Canada and in the USA, as do the forums.

Ontario Censor Board alters its ruling that restricted films cannot be shown in one-theatre towns to apply only to Friday and Saturday after protests by exhibitors.

Normandie Productions gets its 39-episode TV series, Cannonball, dealing with truckers, under way at Canadian Film Industries' studios in Toronto.

Mrs. A. J. Laurie is elected president of the Women's Division of the Toronto Variety Club.

A five per cent drop, amounting to $4,193,772, in receipts in "regular or auditorium theatres" in Canada in 1957 is reported by the Dominion Bureau of Statistics, which gives the 1956 figure as $80,666,267 and the 1957 one as $76,472,495. Admissions dropped by 10 per cent or 16,432,651, going from 162,859,006 to 146,426,355.

A. Davidson Dunton resigns as head of the CBC to accept the presidency of Carleton College, Ottawa.

Critics attending the Stratford Film Festival organize the Stratford Film Critics Circle and vote India's Pather Panchali as best film, Russia's Nikolai Cherkosav best actor for his performance in Don Quixote and Italy's Guiletta Masina best acress for her stint in Nights of Cabiria.

Operations of the CBC in 1957-58, according to the annual report, showed a loss of $2,691,000 and after adding depreciation allowance amounting to $2,276,000 made the operating deficit $4,967,000. Expenditures were $73,258,000 and income was $70,567,000, the latter figure including $41,000,000 from Parliament of which $24,345,000 was in direct grants and $16,831,000 came from the 15 per cent excise tax on radio and TV sets and parts.

The Canadian Film Institute gets grant of $26,000 from The Canada Council for film acquisition and cataloguing service.

Maurice Diamond, sales manager of International Film Distributors, is promoted to Eastern Division manager and moves to Montreal from Toronto. At the same time Orval Fruitman is appointed Toronto branch manager by D. V. Rosen.

The eight programs daily of Canadian-produced films at the theatre in the Canadian Pavilion at the Brussels World's Fair are drawing absolute capacity, over 2,400 each day.

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CHRISTMAS
Be Merry
and Your
NEW YEAR
Full of
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August

Over 300 entries were submitted to the two-week first Vancouver International Film Festival and of these 90 were selected for showing at the Vogue Theatre. The festival is considered an outstanding success and from the quality and quantity of the film entries is looked upon as comparable to many of the best competitions in Europe and other countries. Winners, each presented with a silver plaque, are India's Pather Panchali, Canada's City of Gold and Skid Row, Japan's Little Black Sambo and Britain's Onion Johnny.

Vincent Prewar's Gibsons Theatre in Gibsons, BC is destroyed by fire.

Republic Pictures resumes its association with Empire-Universal Films after three years with Rank Film Distributors and also gives up its 16 mm. distribution office, Hollywood Television Service, and turns over its films to Sovereign Films for handling.

Harry Warner, 76, president of Warner Bros. Pictures for over 30 years previous to his stepping down

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Toronto
Motion Picture
Projectionists' Union

News Roundup

to a position on the board of directors two years ago, dies suddenly in Hollywood.

Christopher Smith, well known in Canadian production, announces he has acquired a site in North York, Toronto suburb, on which he plans to build a studio. His $100,000 laboratory in downtown Toronto is scheduled to open within a month.

Lawsuit involving NTA and United Artists over purchase of Associated Artists shares is settled with UA's subsidiary, United Artists Associated, taking over control of Associated Artists.

Walt Disney Productions appoints W. Bruce Butler to the post of Canadian TV manager and he opens offices in Toronto.

Rank Film Distributors gives up its Vancouver and Saint John exchanges except for resident sales representatives and will do its shipping and most of its billing from the nearest exchanges to those given up, Calgary and Montreal. Columbia plans to assign its Montreal shipping to Associated Screen Industries. Others are also interested and the Canadian Motion Picture Distributors Association is continuing to examine the situation, with a view to a unified action on the part of its members.

Victor J. Hoare is named managing director of Lion International Films of the UK, succeeding Ralph S. Bromhead, who became chairman.

Parliament passes three-part broadcasting bill which revises act under which the CBC operates. It sets up a new 15-man regulating body, the Board of Broadcast Governors, which will have three full-time and 12 part-time members. Licencing powers and broadcasting policing activities are taken away from the CBC and given to the new board and it reconstitutes the 11-man CBC Board of Governors as a board of directors with a full-time president and vice-president, the chairman of this board succeeding A. Davidson Dunton as head of the CBC. In November the Government appoints J. Alphonse Ouimet and Ernest Bushnell as president and vice-president respectively and also names the nine part-time members of the new CBC board. Also appointed are Dr. Andrew Stewart as chairman, Roger Duhamel as vice-chairman, Carlyle Allison as the third full-time member and 12 other persons as part-time members of the new Board of Broadcast Governors.

Canadian Kodak reveals plans to build a $1,000,000 addition to its plant in Mount Dennis on the outskirts of Toronto.

September

A special steering committee is set up to examine the idea of producing children's films in Canada, similar to the National Film Foundation of Britain. Plan is founded on the desire by the Canadian committee of Unesco to set up a children's film centre in this country and the plan has the backing of the Department of External Affairs and the NFB and CBC. The last two organizations will lend their assistance because the aims of the film setup correspond with their own objectives. Charles Topshee, executive director of the Canadian Film Institute and a member of the steering committee, is assigned to make a brief survey of the field and report to the committee.

Charles Chaplin's A King in New York, which isn't being shown in the USA, is given its North American premiere at the International Cinema, Toronto.

Proceeds of a Wishing Well at the Canadian National Exhibition, amounting to $1,600, are donated by Beverley Bedding Company to Variety Village.

A sellout crowd of over 350 film industry people attend the annual Canadian Picture Pioneer Golf Tournament at St. Andrew's Golf Club, Toronto, and see the IATSE foursome take top team honors, Don Carman win individual honors and $1,300 in proceed turned over to the Trust Fund.

Revenue for non-government motion picture production in Canada in 1957 was $4,471,710, up $745,153 over 1956, and laboratories' revenue, at $2,978,626, was higher by $882,641, it is reported by the DBS.

House of Commons approves a $4,258,918 allocation for the NFB in 1958-59, $239,230 more than the previous year.

Stagehands at five Famous Players theatres — four in Toronto and one in Hamilton — and at three Odeon Toronto houses have their employment terminated after due notice at the expiration of their contract. The stagehands set up picket lines and the projectionists, refusing to cross the lines, cause the eight theatres to close down for Labor Day but are reopened the next day when the courts grant the two circuits an injunction. Attempts at a compromise fail and later the matter goes to conciliation.

Canada's 16 mm. auditorium theatres numbered 142 in the middle of August, a decrease of 48 from the 190 of a year earlier and 16 mm. drive-ins fell by two from seven to five in the same period, it is reported by the DBS.

Electronic Feeders Registered is preparing tests of Selectivision, a New York toll TV system, in four test areas in Canada, its spokesman, Richard Rosenberg, states. Selectivision uses phone wires and community antenna setups and Rosenberg claims that it will be in operation before Telemeter, which will start its tests in the Fall of 1959.

J. ALPHONSE OUIMET

Appointed president of the new 11-man board of directors of the Canadian Broadcasting Corporation, thus becoming the successor to A. Davidson Dunton.

Archie Cohen, Harold Giles and Gerry Chernoff romp off with the top prizes and trophies in the annual Quebec Picture Pioneers golf tournament at the LaSalle Golf Club in Montreal, which drew a record attendance and was one of the most successful ever held.

Ontario's new Libel and Slander Act, revised to include radio and TV in the restrictions that apply to the press, goes into effect in the Province.

CBC sells 39 hour-long kinnies of the TV shows produced live for General Motors to ABC Television of Great Britain, the independent TV network.

Meridian Films Limited announces that it will start shooting its first feature, The Bloody Brood, some time in October but later postpones the start to December. Julian Roffman is the producer and director, Yvonne Taylor the associate producer and Herbert S. Alpert, CSC, director of photography.

Walter O'Hearn is appointed managing editor of The Montreal Star and Sydney Johnson, with the paper for many years, is named to succeed him as literary and drama editor.

Amendment to Bill C-55, the recently-passed broadcasting regulation which restricts companies where three-quarters of the shares are not held or controlled by Canadians, removing the possibility of interference with TV stations already licenced, such as those in which Famous Players and RKO have interests, is approved by Parliament.

Since World War II Famous Players has disposed of about 50 properties, states Harold Roberts of that company's real estate department.

NTA TELEFILM (CANADA) LIMITED

Canada's Major Distributor of Films for TV

The Season's
Best
Wishes
From

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Secretary
G. A. WALTERS
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What We Believe

Goodfellowship means when accounting
Man's worth when his busy life ends,
Not by dollars and cents do we judge him,
But by number and worth of his friends.

—Creed of Variety

SAMUEL BLOOM
SAMUEL FINE
AND ALL THE BOYS

B & F THEATRES LIMITED

A Merry Christmas

THE SUMMERVILLES

Bill and Don

PRINCE OF WALES THEATRE

TORONTO

A Happy New Year

News Roundup

October

Twentieth Century Theatres (Twinex) for the first time in several years holds a general convention instead of regional meetings. Convened at the Park Plaza Hotel, Toronto, the managers and associates hear N. A. Taylor, president, speak on the changes in the industry and state that there is plenty of business if showmen would go after it. Guest speaker is Max E. Youngstein, UA vice-president, who promises that his company would supply pictures of quality in quantity.

Annual convention of the Women of the Motion Picture Industry awards the 1960 one to the Toronto branch.

Independent Television Corporation acquires Television Programs of America for a reported $11,350,000 and thus also acquires control of TPA's two Canadian subsidiaries, Normandie Productions Limited and Canadian T.P.A. Films Limited.

Klenman-Davidson Productions' second feature, Ivy League Killers, goes before the cameras in Toronto and is completed in November.

Russia's 1925 film, Potemkin, is voted the best film of all time in a 26-country poll of 117 film historians. Next five runners-up are the USA's The Gold Rush, Italy's The Bicycle Thief, France's The Passion of Joan of Arc and La Grande Illusion and the USA's Greed.

Roger Champoux of La Presse is elected to succeed Eric McLean of the Star as president of the Montreal Critics Circle.

Word of Paramount's reaffirmation of faith in the future of the motion picture industry is brought to Canadian exhibitors in Toronto by George Weltner, distribution v-p, in the first such gathering in a series which is to take him all over the world. His visit is followed by similar meetings in all Canadian exchange centres, with local Paramount branch managers spreading the tidings to exhibitors in their respective areas.

Al Dubin is named director of advertising and publicity in Canada for Warners, succeeding Irving Herman.

Charles (Chuck) Sweeney, Odeon Theatres' purchasing agent since 1952, succeeds Tom F. Morgan as director of confectionery sales for the company.

Fire destroys the 350-seat Frontenac Theatre in Shippegan, NB, owned by H. L. Haines and J. Robichaud.

Roy H. Thomson, well-known Canadian publisher and radio station owner, is elected to the board of directors of Rediffusion, Inc. of Montreal.

Winnipeg branch manager for General Theatre Supply, Donald MacKenzie, 37, dies of a heart attack.

Changing character of motion picture exhibition is pointed up by the number of theatres playing reserved-seat engagements across the country. In Toronto alone four houses have hard-ticket shows and a fifth is due to open soon.

Congratulations shower in to The Film Daily, New York industry trade paper, on the occasion of its 40th anniversary.

Michael J. (Mickey) Isman, Montreal branch manager for Empire-Universal and with that company for 18 years, resigns his position and W. H. Speers, salesman, takes over as acting branch manager.

DBS reveals that Canada's population as at September 1 was 17,154,000, compared with 16,887,000 a year ago.

Agreement permitting USA film companies to withdraw $17,000,000 (20 per cent) of their UK earnings is renewed for another year.

Sovereign Films takes over Canadian distribution of Paramount's 16 mm. product from General Films Limited.

Two Toronto Twinex drive-ins are equipped with in-a-car heaters and other changes are made in an experiment to keep them open all winter, the first Ontario ozoners to attempt year-round showing.

F. J. Lundholm is returned as president of the Saskatchewan Motion Picture Exhibitors Association at the annual meeting in Saskatoon, which finds that a lot of the exhibitors' troubles can be blamed on TV and on a poor crop in many sections of the province.

Many theatres in Canada, especially those in Quebec, close part or all day in the general mourning for Pope Pius XII.

N. A. Taylor, president of Twinex Century Theatres and currently in his second term as Chief Barker of the Toronto Variety Club, is named to the major honor of the Canadian Motion Picture Industry, The Pioneer of the Year, for his services to the industry over a period of 25 years by the Canadian Picture Pioneers. He is presented with the gold-and-ivory plaque at the annual award dinner and dance in November in the King Edward Hotel in front of a capacity crowd. At the same time ancillary awards are made to J. Howard Boothe of Vancouver, Archie J. Laurie of Toronto, Walter Wilson of Edmonton, William Singleton of Montreal and a posthumous one to Charles Krupp, whose home had been in Winnipeg.

Ontario is reportedly readying a law banning nitrate film, effective April 1, 1959, a move long desired by exhibitors. If the report is true Ontario will be the first to do so.

Gerald G. Graham, director of technical operations for the NFB, is elected to the Board of Governors of the Society of Motion Picture and Television Engineers at the semi-annual convention in Detroit, which sees Dr. Norwood L. Simmons of Eastman Kodak voted in to the presidency for a two-year term.

Video Tape Recorders are gaining favor in Canada day by day, it is reported by Ampex American Corporation, the Toronto subsidiary of the Ampex Corporation of California. The CBC now has seven and Ampex expects that there will be another 18 in use within the next year or so.

November

Series of industry meetings gets under way in Toronto with the annual conclave of the Motion Picture Theatres Association of Ontario, which passes a resolution calling for Sunday movies in Ontario, the first time any film organization has openly advocated such a move. Guest speaker at the luncheon is Abram F. Myers of Washington and the elections sees Russell Simpson returned as president, Jack Clarke as treasurer, with Robert E. Myers being named v-p and Lionel Lester secretary. Other business at the meeting included requests for a ban on nitrate film, approval of efforts to get elimination of the amusement tax and criticism of the poster and accessories situation.

The annual meeting of the National Committee of Motion Picture Exhibitors Associations of Canada is held and elects E. G. Forsyth of Odeon Theatres to succeed Morris Stein as chairman, with the latter being named the first honorary chairman. Complaints that the committee set up to aid distressed exhibitors had failed in its purpose were withdrawn when N. A. Taylor, head of the committee, explained that exhibitors had failed to follow the channels specified to receive the aid and had no one to blame but themselves. Other matters handled included 16 mm. exhibition, the proposal for a five-year ban on films for TV, endorsement of Sunday movies, a resolution asking provincial governments to ban nitrate films, requests for more color and family films and the resumption of responsibility by the distributors for their own posters and accessories.

Sunday movies, establishment of a Motion Picture Institute, installation of stereophonic sound and its standardization, streamlining of machinery to aid distressed exhibitors and means of correcting the poor situation related to posters and accessories are called for in resolutions passed by the 12th annual convention of the Motion Picture Council of Canada in Toronto. The delegates from all parts of Canada elect Charles S. Chaplin to succeed R. W. Bolstad as president. Creation of a Motion Picture Institute, long advocated, occupies an important part of the discussions and looms nearer with the setting up of a committee to look into raising funds as the first step towards activation. Exhibitors are unanimous in their opinion that a charge should be made for gratis showing of clips and trailers for sponsors who paid full rates to press, radio and TV, with some suggesting that a nominal charge of $1 be made to defray expenses but no action is taken and it is left for a decision on the provincial level.

Provincial Censors of Motion Pictures meet in Toronto, the sec-

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Season's Greetings

EXHIBITORS BOOKING ASSOCIATION

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RAOUL AUERBACH, General Manager

The Oldest Company in the Field and Still the Best

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Greetings From

The TOPS Restaurant

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★

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Toronto

ond such gathering since organization of the association in 1950. George S. Enos of New Brunswick is elected to succeed P. J. A. Fleming of Alberta as chairman. Discussion centres around uniformity of classification, age limits for attendance, censorship, restricted categories and nitrate films. The censors undertake rapid and close exchange of information on controversial films.

Robert H. Brooks is named to succeed Herbert Alpert as president of the Canadian Society of Cinematographers at the second annual meeting in Toronto. The organization now numbers 50 members.

A member of a family identified with motion pictures in the Maritimes for over half a century and operator of the Empress and Capitol in Amherst, NS, for many years, Mrs. Frank Audas, 63, passes at the home of her daughter in Hudson, Quebec.

Capital stock of Mavety Film Delivery is acquired by Aurora Leasing Corporation, which previously had a truck-rental arrangement with Mavety's. George Altman stays on as general manager and no changes in personnel are contemplated.

Six members of the present crew and 12 new candidates are nominated at the monthly meeting of the Toronto Variety Club. In November the elections take place and before the end of the year the 11-man crew names Dan Krendel the new Chief Barker, John J. Fitzgibbons, Jr., First Assistant Chief Barker and Phil Stone Second Assistant Chief Barker.

Quarterly meeting of the Association of Motion Picture Producers and Laboratories of Canada in Montreal votes to allow suppliers to hold sustaining membership, decides to set up a speaker's bureau, supports its Industry Development Committee in its desire to seek government aid in creating a bigger and stronger film industry in Canada and asks for a larger share of departmental film expenditures, most of which the National Film Board now gets.

A veteran of 40 years in the Canadian film industry, Clifford E. Yonson, 58, vice-president of General Theatre Supply, dies in Toronto.

S. W. Caldwell Limited holds the first of its series of lectures and demonstrations in a monthly workshop for the Women's Advertising Club of Toronto.

Canadian exhibitors are hopeful that the Small Business Branch of the Department of Trade and Commerce, now being formed, will be a means of influencing sympathetic consideration for their problems although the SBB has no intention of carrying out a program of financial assistance.

Doris Robert of Granby is returned as president of Quebec Allied Theatrical Industries and all incumbent officers are also re-elected at the annual meeting in Montreal.

Columbia Pictures sets up deal with Associated Screen Industries to handle physical distribution of its product for the Montreal branch. Other companies are said to be negotiating for similar moves.

Humanitarian Award of Variety Clubs International for 1957 goes to Konrad Adenauer, chancellor of Western Germany.

Wife of Famous Players' director of public relations and a veteran newspaperwoman long connected with national and local women's press clubs, Mrs. Kathleen Nairn passes in Toronto after a long illness.

News Roundup

December

Survey of the reaction to the announcement that the Canadian motion picture industry wants Sunday movies shows that most of it is favorable and many newspapers support it with editorials. Opposition has been generally limited, with what there is of it coming from the expected quarters.

Pioneer of the Year in 1957 and an old-time vaudeville actor and musician, William A. Summerville, 80, dies in Toronto after a lengthy illness. A distinguished politician, he served as an alderman, a controller and a Member of Provincial Parliament in Toronto. He built the Prince of Wales Theatre in 1923 and was connected with the motion picture business since that time.

Sid Sniderman is appointed 16 mm. sales manager of IFD.

Tyrone Power, 44, dies of a heart attack on the set of Solomon and Sheba in Madrid, Spain.

Between 12 to 15 features will be added to the releasing schedule of Rank Film Distributors of Canada Limited through an agreement signed in London with Lion International Films. Previously Lion International product was released in Canada by International Film Distributors.

Arthur Kelly's 42-minute, 16 mm. film about Canadian participation in the Dieppe raid in World War II, This Most Gallant Affair, is given a posh Canadian premiere at the Capitol, Brantford. World premiere took place in Dieppe, France, earlier and was attended by over 70 Canadian Dieppe veterans.

American Congress of Exhibitors, a USA counterpart of Canada's National Committee of Motion Picture Exhibitors Associations, is organized in New York with the setting up of a 26-man working committee.

Mervyn Rosenzweig is appointed aide to Sydney Banks, executive producer and v-p of S. W. Caldwell Limited.

Toronto's 2,000 members of Local 112, United Auto Workers, unanimously pass a resolution calling for a more open Sunday permitting "symphony and musical concerts, ballet, plays and motion pictures."

Ralph C. Ellis, g-m of Fremantle of Canada Limited, is named president of the company.

Rumors persist that offers have been made by interested parties for acquisition of the Famous Players stock held by Paramount Pictures. Plausibility is lent to the reports by the fact that Famous Players has been examining its resources with a view to expanding its committments in the broadcasting field. This it cannot do because of the restrictions of the broadcasting act, which require that 75 per cent of stock of companies applying for broadcasting licences be held by Canadians, unless control of the company is given up by Paramount.

Alberta projectionists oppose ban of nitrate film before the special advisory committee, meeting in Calgary to hear briefs from various industry and non-industry sources in regards to changes in the Alberta Amusements Act. Asked are elimination or reduction of the amusement tax, ban on nitrate film and a separate censorship appeal board.

Odeon sues for $1,000,000 for damage caused to its Ottawa theatre by a recent explosion believed to have been caused by escaping gas.

Founder of Confederation Theatres in Montreal and a veteran of the industry, N. L. Lawand, 63, dies in that city.

Suggestion that the Quebec ban on children under 16 attending movies is near repeal is advanced by Quebec Allied Theatrical Industries' officers.

James A. Cowan is returned as president of the Canadian Film Institute at the annual meeting in Ottawa, which names Mrs. I. A. Mackie assistant director and re-elects Charles Topshee executive director, Gaudry Delisle and A. L. Hepworth vice-presidents and L. F. MacRae honorary treasurer.

Eliot Hyman, Herbert L. Golden and Henry J. Zittau, all of New York, are added to the board of United Telefilms Limited of Canada.

Christmas Greetings

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EGLINTON THEATRE

TORONTO

Joseph B. Danson

General Insurance

Wishes All

Season's Greetings

EM. 8-2951

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DORIS ROBERT, President

Mr. R. W. Trowern
and Staff of
Imperial Bank of
Canada
Dundas and Victoria
Streets Branch,
Toronto
extend to all their
friends the
Season's Greetings
and best wishes
for the coming
year

287 CERTIFIED LAUGHS!*

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Directed by BLAKE EDWARDS · Written by STANLEY SHAPIRO · Produced by ROBERT ARTHUR

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AND

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FROM

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TIMMINS - LONDON - WINNIPEG - CALGARY - VANCOUVER

Some came running...
some turned away...
but everyone knew
Dave was back in town
and trouble —and
women— must be
close behind!

HOLIDAY GREETINGS TO OUR FRIENDS IN CANADA!
M-G-M

From the new novel by the author of "From Here To Eternity"

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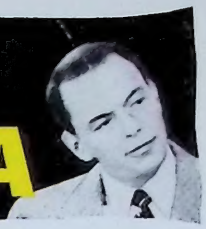

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A SOL C. SIEGEL PRODUCTION

"...SOME CAME RUNNING"

With

MARTHA HYER

ARTHUR KENNEDY

NANCY GATES · LEORA DANA · Screen Play by JOHN PATRICK and ARTHUR SHEEKMAN

Based on the Novel by JAMES JONES · In CinemaScope and METROCOLOR · Directed by VINCENTE MINNELLI

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